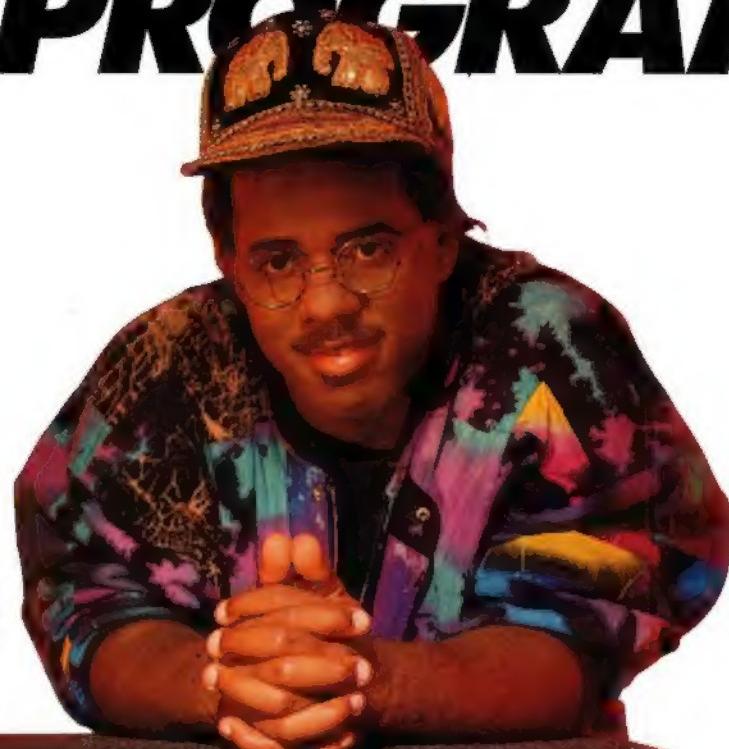


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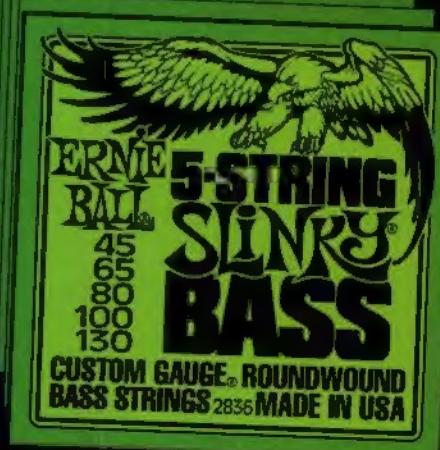
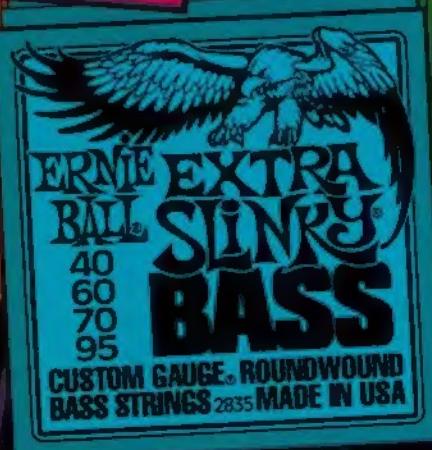
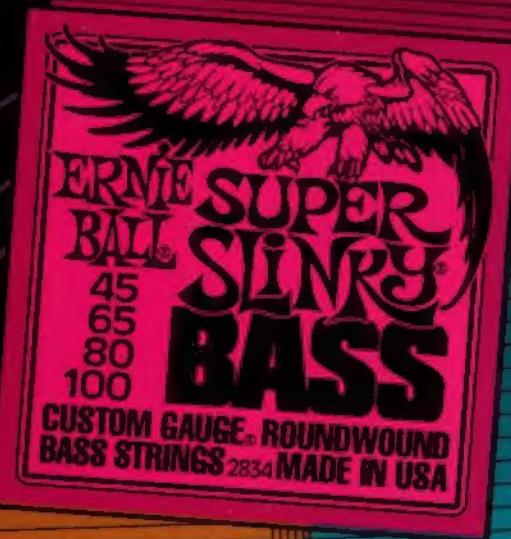
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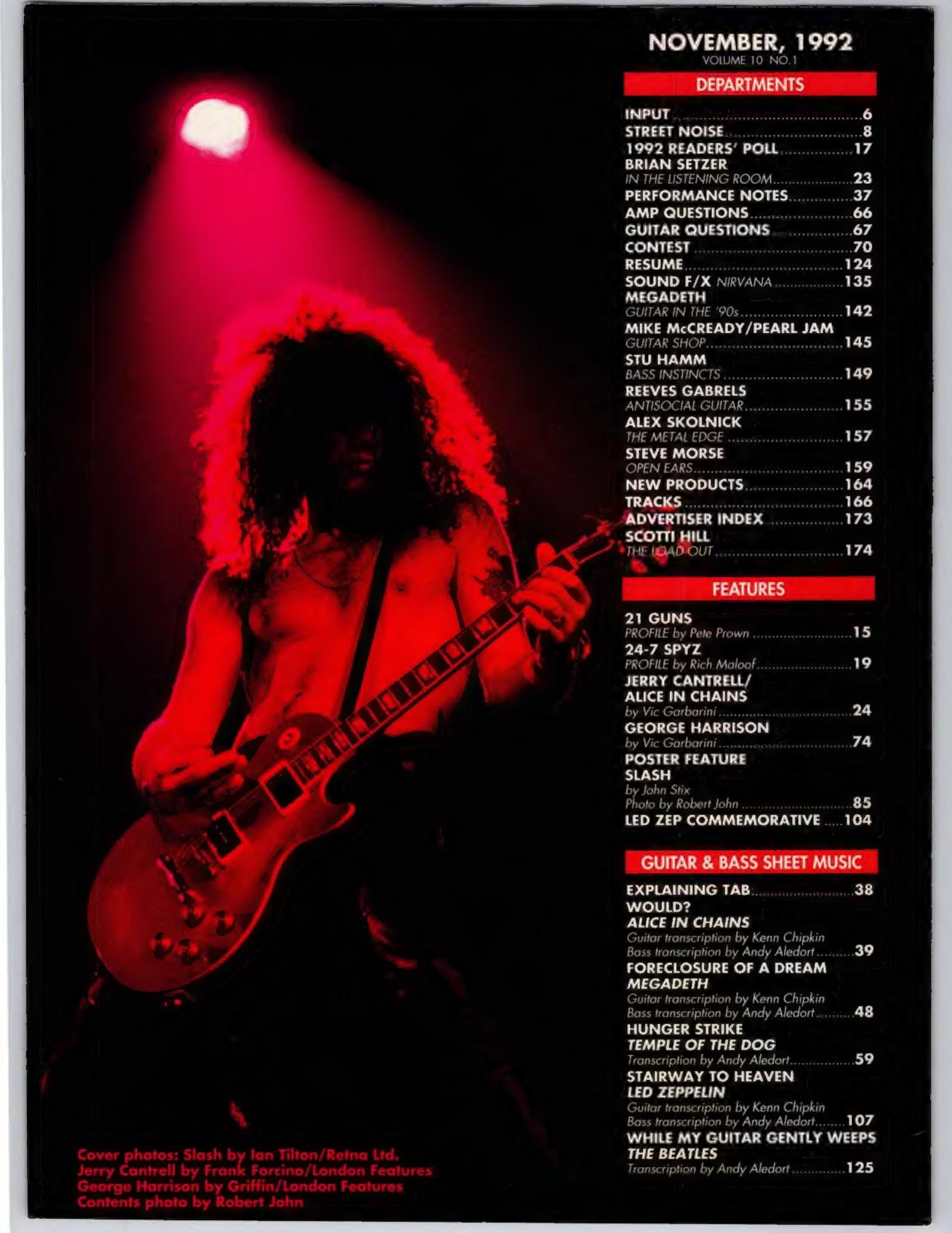
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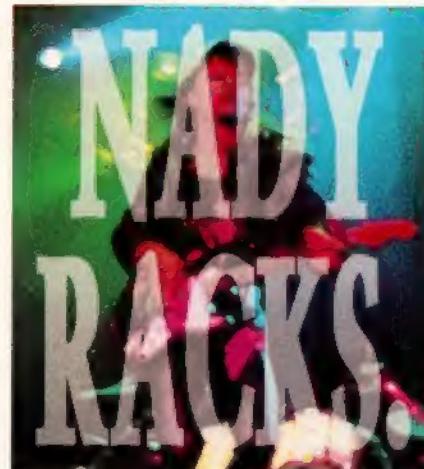
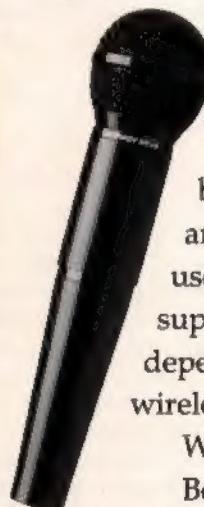
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INPUT



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HOSTILE YOUTH

I am writing in reaction to the comments made by Steve Vai in the "Listening Room" (August '92). In all fairness, I've always found Steve to be a very thoughtful and intelligent human being, but his remark about feeding "confinement loaf" in schools to control hostility struck me not only as absurd but borderline ignorant.

Consider the reasons why kids in contemporary society are so hostile in the first place. Look at the world that's being passed on to us by our parents—it's a shambles and it's being left up to us to make amends. Your solution (like so many of the politicians') is to cure the symptoms and ignore the disease; to temporarily appease the masses without solving anything in the long run. By no means do I condone violence in any form, but there are many kids, including myself, who need their hostility. It's a driving force we convert into positive energy. Getting pissed off is our motivation to make some kind of difference.

How we will go about this, I don't know. However, communicating to others

through music to offer alternative viewpoints and ideas and getting kids to search through these ideas and form their own opinions is a damned good start. As Alice Cooper said, "Music should corrupt kids enough to think." Thank you, Mr. Zappa, I happen to love your use of political satire in music.

Shane Karpinski

Warren, MI

P.S. By the way, nor do I agree with any "Blame it on Society" philosophy. How kids act on their hostility is up to them.

SOUTHERN STATE OF MIND

I'm Southern born and Southern bred, and when I die I'll be listening to Lynyrd Skynyrd. Before that day comes though, I was hoping to see a few more features on Southern bands in your magazine. But as time rocks on, I'm beginning to wonder.

I'm a 28-year-old guitarist who's been a loyal reader and subscriber to your magazine for years and always look forward to your accurate transcriptions, killer articles, and informative columns. I especially

enjoyed the Allman Brothers' tune "No Way Out," printed in your May '92 issue. But us hardcore Southern boogie fans are bleeding for more and more. I like the arpeggio-filled, head-thrashing, speed demon, and vintage tunes that you're already printing, but that sweet country-rock blues will always hold true. How about getting the genius himself, Andy Aledort, to transcribe some songs like Skynyrd's "Ooh That Smell," ARS' "Largetime," or Molly Hatchet's "Gator Country." Maybe you could even do an interview with the "Licks Master" Ed King, or "Mr. Bad" Gary Rossington. Better yet, I dare you to tab out all of the Allmans' "Rambling Man."

Don't get me wrong, your magazine is already a great service to the music world in all aspects, but I'm hoping the southern rock features will not be so few and far between in the future. Let's hear it for Dixie one time.

David Adams

Powder Springs, GA

DANZIG IN DEMAND

I am a 16-year-old musician with a band. No name yet. I love your magazine and I wanted to know if you could do an interview and transcription on John Christ (Danzig). I think that they are an awesome band. And not very many people know and like Danzig, but they should. So I'm asking you to do an interview on them.

Jeff Collins

Columbus, OH

Jeff, don't miss next month's issue!

"MACHINE GUN" A KILLER

To Andy Aledort:

Just wanted to let you know that I thought you did a SUPERB job on the "Machine Gun" transcription, a real work of art and dedication. (Of course if a single person on the planet tries to play it exactly as notated....!) So anyways, just wanted to give you a verbal tip of the cap, so to speak—again, wonderful job!

The first five measures of this solo still stand for me as the most unbelievably intense guitar playing ever—the first note! Ahhhhhh, changed my life...

Dan Steams

Rutland, MA

KEEPING RANDY'S MEMORY ALIVE

Thank you for the wonderful feature on The Randy Rhoads Benefit in the April '92

Continued on page 72



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STREET MUSIC

By Lorena Alexander

MY SATANIC VALENTINE. Imagine browsing in a record store one minute, then detained by police on suspicion of being a satanic priest, then detained by police on suspicion of being a satanic priest the next! That was the plight of My Sister's Machine guitarist Owen Wright during a tour stopover in New Haven, Connecticut where he was mistaken for Paul Valentine, an alleged satanic priest who was once the personal understudy of Church of Satan founder/Satanic Bible author Anton LaVey. When the officer eyeing up Wright finally approached him in a record store addressing the guitarist as "Paul," Wright responded, "Excuse me? My name is Owen Wright, I'm from Seattle, I'm on tour and I've never been here before!" After inspecting Wright's I.D., the policeman brought him before "this guy who knew a lot about Satanists or was a Satanist or something and the cop said to him, 'Who does this look like to you?' And the guy said, 'He looks just like Paul, but it's not him.'" Wright was eventually released while the nationally renowned Valentine is reported to have deviated from the Church of Satan but has not abandoned his role as a satanic priest and still recruits and visits cults worldwide.



THE PRODUCER & THE PRODIGY:

"These kids can rock!" If Steve Vai's word is good enough endorsement for you, Bad 4 Good is a foursome not to be written off as a novelty act just because its members—Danny Cooksey, Brooks Wackerman (brother of famed Zappa drummer Chad), Zack Young and Thomas McRocklin—are all under the age of 16. Their Interscope debut *Refugee* was produced by Vai, seen here with the band's 12-year-old English guitarist McRocklin who played at Monsters of Rock when he was only eight, has supported Ozzy Osbourne in concert, and appeared at Moscow's first-ever hard rock festival in 1989. You may recall his appearance in the video clip for Vai's own "The Audience Is Listening" in 1990. "I'd always had a vision of producing an album of kids who could really play rock'n'roll," says Vai, "a legit band but also playful enough to be accepted by other kids and here was the foundation right in front of me. Thomas has a power. I know that power, I've seen it, and been around it. Thomas has that presence." McRocklin first discovered his father's guitar at the age of four, playing full songs by the time he turned six, and his first gig at a local pub in Newcastle-upon-Tyne when he was seven. How does young Thomas regard mentor Vai? "He's just a normal person who plays a guitar."

FOR THE MUSIC PROFESSIONAL: The 10th Anniversary Edition of the *Mix Bookshelf Catalog* is now available. This 44-page directory features over 575 new textbooks, reference manuals and instructional videos in the areas of recording technology, acoustics, digital audio, MIDI, sound reinforcement, musical electronics and the music business. The largest single-source distributor of its kind, *Mix Bookshelf* aims to provide music producers, songwriters, performers, engineers and educators with the latest information on their industry. The Bookshelf staff is comprised of musicians working to help fellow musicians via concise catalog descriptions that make it easy to choose the right hard-to-find items for specific applications and technical levels. The free-of-charge catalog can be obtained from: *Mix Bookshelf*, 6400 Hollis #12, Emeryville, CA 94608, or call their 24-hour toll-free number (U.S. & Canada) at (800) 233-9604.



L.A. POWER TRIO + 1: When Dead, White & Blue debuted *Heads*, their six-song EP, at Raji's, one of the Hollywood clubs where the ferocious trio built their strong local following, guitarist Ernie C. dropped by and found himself back at the site where he and Body Count played their first gig. Mike Starr of Alice in Chains also attended the band's release party. Known for their '90s consciousness (the day after the curfew was lifted following the L.A. riots, DW&B organized a benefit show that raised both food and money to aid the riot victims; the following week they performed at a Heal the Bay benefit) and heavy, hypnotic grooves, DW&B describe their live shows as "polyrhythmic and poly-melodic—you can be going in different directions at the same time and still be on the same wavelength." Their EP rendition of Elvis Costello's "Peace, Luv & ..." is a monster.



Courtesy Mercury Records

FROM SEATTLE WITH LOVE:

In 1990 when PolyGram Records readied Mother Love Bone's "Stardog Champion" video clip for release with the group's first full-length album *Apple*, it was a rare labor of love for a major label. Hopes ran high for the young Seattle band whose charismatic lead singer/lyricist Andrew Wood had all the markings of a star-to-be. Sadly, Wood's star has only come to rise posthumously. His death just two weeks before *Apple*'s release meant the end to Mother Love Bone but by some ironic twist of fate it launched an entire music scene into national prominence via the now explosive success of *Temple Of The Dog*, an album done in homage to the late Wood, and Pearl Jam, the red hot band formed by Mother Love Bone alumni Stone Gossard and Jeff Ament. With Seattle the #1 buzz word in music this year, interest in Mother Love Bone's musical legacy soared. Acknowledging them as true forerunners of the "Seattle sound," Stardog/Mercury Records recently combined the band's 1989 *Shine* EP with *Apple* for a double CD set entitled *Mother Love Bone*. The package contains the never-released-before track "Lady Godiva Blues" in addition to "Capricorn Sister." And the "Stardog Champion" video that should've rocketed the band into the stratosphere of rock stardom has made it onto MTV after all. You might say a star is reborn.

THE BUZZ

Former Gold Sweat member Chris McLernon has replaced Tom DeFile as bassist for Saigon Kick. Judas Priest's Rob Halford has christened his new band (with Russ Parrish on guitar) Fight, while Vito Bratta has opted to call his new outfit Civil War. January '93 will see the release of Henry Rollins' *The Boxed Life*, a two-CD collection of his spoken word performances. Rollins' spoken word contribution on Columbia Records' *Weird Nightmare: Meditations on Mingus*, entitled "Groovy," is a previously unpublished excerpt from Charles Mingus' autobiography *Beneath the Underdog*. Also featured on the Hal Wilner-produced Mingus tribute are Vernon Reid, Keith Richards and Elvis Costello among others...L.A. Guns have called it quits...In Savannah, Georgia, the promotional poster for L7's *Bricks Are Heavy* was deemed offensive by some residents who filed complaints with the city after the oversized advertisement had been on display for several months in the front window of the music store Standard Records. When the shop's owners refused to take it down, they were subpoenaed to appear in court to defend their actions defying the city's claim that the display violated some unmentioned rule about the size of posters in store windows. Meanwhile, on the West Coast an overzealous L7 fan was so enamored with the controversial poster (a woman in a red bra standing over a kneeling man) that he/she made off with the huge billboard version from Tower Records on Sunset Boulevard! In other overzealous fan news, one of Joe Satriani's more fanatical followers made his way into the front window of a Manhattan record store where the signature Satriani Ibanez guitar being given away was put on display, snatched the instrument and leapt through the plate glass window with guitar in hand! Though reportedly unharmed in the incident, the culprit was hauled off to jail by the police. Before entering a studio near Woodstock, NY, to record their new album, Living Colour tried out some of the new material during what guitarist Vernon Reid called "live rehearsal" gigs. The band chose hometown NYC clubs CBGB and Wetlands for their surprise performances, showcasing the tracks "Never Satisfied," "TV News," "Ignorance Is Bliss," "Auslander," and "This Little Pig" for audiences. Reid described as "the people that have always supported us from the beginning." Although new bassist Doug Wimbish had performed with the band in Brazil last January, these club dates were his first with them in the States. Mondo Bizarro, the first studio album from The Ramones since 1989 and their first with new label Radioactive Records, features guest appearances by guitarists Andy Shernoff (ex-*Dictators*), Vernon Reid, and Daniel Rey, as well as keyboardist Joe McGinty (*Psychedelic Furs*) and some background vocals from *Flo and Eddie*. Mid summer more than 400 VIP guests (among them members of *The Cult*, *Flotsam & Jetsam*, *Pantera*, *Slayer* and *Exodus*) joined members of Megadeth for the listening premiere of the band's *Countdown To Extinction* at the Natural History Museum in L.A. where guests were greeted in the foyer by gargantuan dinosaur skeletons and a string quartet performing baroque classics as well as a specially arranged version of the album's first single "Symphony of Destruction". Sonic Youth guitarist Lee Ranaldo produced *Babes In Toyland*'s Reprise debut *Fontanelle* (the Minneapolis trio's second full-length album but first for a major label)...St. Martin's Press has published a series of "How To Play" guides (one each for bass guitar, drums and keyboards) authored by professional musicians and teachers and geared toward the beginning and intermediate player. Each manual contains an average of 50 line diagrams showing playing technique in addition to actual music. All three books are available in paperback (\$6.95 each) and hardcover (\$17.95 each)...Eric Clapton's critically acclaimed appearance on MTV's "Unplugged" (the highest-rated episode of the series) has been made available on home video and laser disc, released simultaneously with the Clapton *Unplugged* soundtrack. Also available from Warner Reprise Video is a long-form video retrospective entitled *The Black Sabbath Story, Vol. I, 1970-1978*, featuring both interview and performance footage from the original Sab lineup of Tony Iommi, Geezer Butler, Ozzy Osbourne and Bill Ward, including an appearance on the BBC's "Top Of The Pops". Lou Gramm and Mick Jones have reunited for a new Foreigner record...Color Blind is what Extreme guitarist Nuno Bettencourt has named his new record label/production company (parented by A&M Records)...Over the course of Rush's "Roll The Bones" world tour, the

band supported a "Food Rush" drive that raised over 30 tons of food for local food banks across the U.S. and Canada. Rush concert-goers were encouraged to bring a bag of non-perishable goods to the show where all donors were given a number. Prior to opening band Mr. Big's set, 10 numbers were chosen via a random onstage drawing and holders of the winning numbers received two front row tickets for the night's Rush performance plus two Rush program booklets. The grand prize winner received all of the latter as well as copies of Rush's *Roll The Bones* and Mr. Big's *Lean Into It* albums and the opportunity to meet both bands. If you're a Bang Tango fan, until their next full-length album hits in 1993, there's Ain't No Jive...Live!, an EP of past Bang Tango songs recorded live at various venues during the summer of '91 along with their cover of the T. Rex classic "20th Century Boy." Check out the nine-minute version of "Attack of Life" fuel-injected with an impromptu jam in the form of Ted Nugent's "Stranglehold"! While ex-Replacements ringleader Paul Westerberg's songs on the *Singles* soundtrack have garnered more mainstream attention for everyone's favorite underdog singer-songwriter, former Mats bassist Tommy Stinson takes his own stab at solo success with a debut release in November on Warner Bros. NYC's Telephone Bar was the site of a benefit show that featured a total of eight bands helping to raise money for cancer patient Gilda Perez, a friend of all the artists performing, among them Joan Jett, former Hanoi Rocks frontman Michael Monroe and trash-rockers Star Star whose guitarist Jay Hening got on stage to jam with his longtime idol Monroe during the latter's set. Incidentally, Michael Monroe's latest band is reportedly called Jerusalem Slim and includes former Hanoi Rocks bassist Sam Yaffa. Steve Stevens is said to have played guitar on the as-yet unreleased album, but has now gone on to work with Vince Neil. Original Great White bassist Tony Montana amicably departed the band prior to their recording Psycho City (Anthrax guitarist Danny Spitz's brother Dave handled bass chores on the album), but a man going by the name Robert Stevens and falsely claiming to be GW's new bass player took advantage of the band's name as his calling card at clubs and various other establishments in three different states, even fraudulently signing autographs and handing out copies of the group's last album! A spokesperson for Great White issued a statement to clarify "that this person is not, has never been, and never will be an official member of Great White." Barking Pumpkin Records has reissued the 1979 Shankar release Touch Me There, produced by Frank Zappa. Available for the first time on CD, the collaboration features tracks (including the Zappa-esque "Dead Girls of London") and vocals by Zappa and Ravi Shankar, a legend in the world of Indian classical music and creator of the 10-string "double-violin."

NATIONAL DESIGN AWARD:

Considered the most coveted annual accolade given to designers, the Industrial Designers' Society of America's 1992 IDEA (Industrial Design Excellence Award) was presented to Ralph Novak of Novak Handcrafted Guitars for his unique Multiple Scale Fretboard for stringed instruments (in competition against several hundred entries in areas ranging from computers to packaging) making it the first musical design in 11 years to win such acclaim. Novak's radical reworking of traditional guitar design resulted in a precision "fanned" pattern of frets, creating a different scale length for each separate string rather than the traditional single scale length across the instrument, optimizing performance. According to Novak, "It tunes better, it plays easier, and it sounds truer." Does he foresee his Fanned Fret instruments readily available on a national basis? "The demand is there," he says. "Players see, hear and feel a difference." As for future designs, Novak adds, "I've got a number of exciting new concepts for instruments in mind. All I need now is time.

Working with a manufacturer will give me what I need."

Courtesy Ralph Novak



GIMME SHELTER

Thirteen years ago when Dr. Lois Lee first began Children of the Night, a non-profit organization dedicated to helping sexually exploited children, her goal was to establish a shelter home for teenage prostitutes trying to escape the streets and turn their lives around. This summer Dr. Lee saw her dream become a reality when the completely renovated one-time Van Nuys post office had its grand opening as the new shelter. The music industry has been a big supporter of Children of the Night, and among some of the fund-raising activities that have raised money over the past six years (in excess of \$600,000) are concerts featuring Ronnie James Dio, Ozzy Osbourne, Damn Yankees, MSG and Great White, plus celebrity auctions of rock memorabilia. During the grand opening celebration at the Van Nuys shelter, various

musicians were individually escorted on tours of the 24-bed facility to get a first-hand look at what their efforts helped create. Shown here at the opening are (l-r) Ken Cordova, Robert Sarzo (ex-Hurricane), Paul Taylor (ex-Winger), Children of the Night founder and Executive Director Dr. Lois Lee, Wendy Dio of Niji Management, who serves on the Board of Directors of Children of the Night, former Dio guitarist Rowan Robertson, guitarist Kuni Ohara, Craig Goldie (formerly of Dio and Giuffria), Marc Ferrari (formerly of Cold Sweat and Keel) and Frank Starr (ex-Four Horsemen). Other celebrity guests included Oni Logan (ex-lead singer with Lynch Mob), actress Kathleen Quinlan (who portrayed Dr. Lois Lee in a movie-of-the-week about Children of the Night), Don Dokken and Frankie Banali of Heavy Metal. The 24-hour hotline for children in trouble is (800) 564-COTN.



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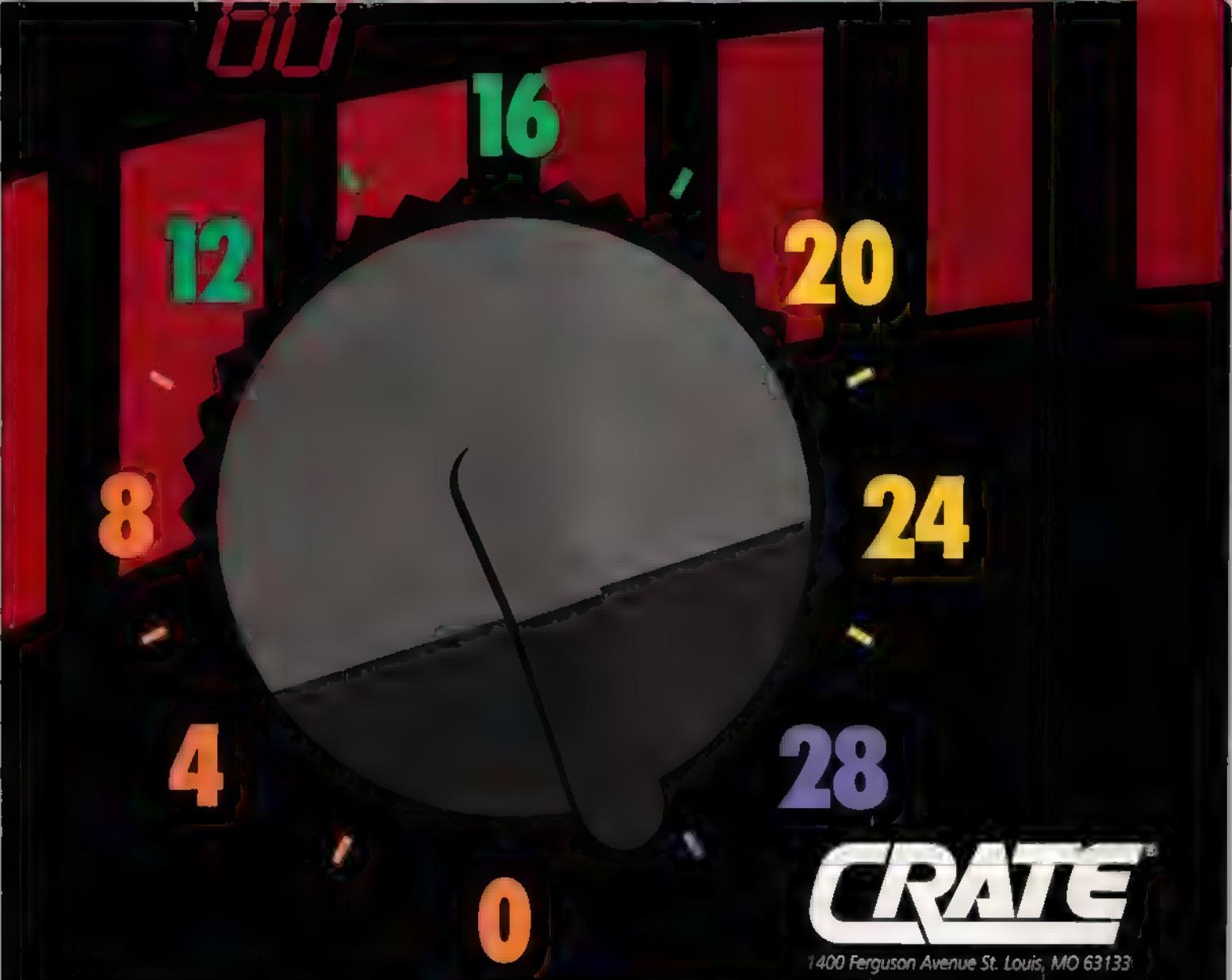
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Scott Gorham 21 GUNS



Back In Town Again

While guitar hero Scott Gorham's name may not ring bells to some newer players, at one time or another everyone has witnessed the awesome sound he helped create, that being none other than Thin Lizzy's thundering twin-guitar roar. But nothing lasts forever, and in 1983 Lizzy split up, causing Gorham to drop out of the rock scene for much of the next decade, aside from the odd studio date with Supertramp or Asia, of whom he was briefly a member. These days, however, the six-string ace has returned to work full-time with 21 Guns, a youthful heavy rock quartet whose debut, *Salute* (RCA), sounds more indebted to contemporary rockers like Skid Row or Guns N' Roses than the fabled Thin Lizzy of old. But as the guitarist recently told *Guitar*, this was all a part of his master plan:

"There are three different personalities in this band besides myself and there was no way that I wanted to push them in a Thin Lizzy direction. I had done that style for a long time and actually, one of the reasons I got out of Lizzy was because I was tired of the twin guitars and harmonies. So when I started working with Tommy LaVerdi [vocals], Leif Johansen [bass/keyboards], and Mike Sturgis [drums], I wanted to wipe the slate clean and start again."

Fans of Gorham's past work also will be surprised at his newly updated lead style, which is far more aggressive than the tastefully elegant lines he carved out in the '70s. "I just changed my attitude towards playing—it's a lot more positive and confident," says the axe veteran. "I also play softer leads that are more controlled and melodic, but I like to solo both ways and really play to

the song. For every lead, I don't think, 'Well the spotlight is on me, so it's hell for leather.' I try to be aware of everything around me—both the musicians and the music—and play to that, rather than think, 'Hey everybody, look at

me—look how great I am.' And since we're having such a blast on stage and my bandmates are such great players, I don't have to worry about anything and can just enjoy playing my guitar.

"Along those same lines, this is a brand new band, so I would never suggest to them that we do any Lizzy in concert. 21 Guns is more than strong enough to stand on its own two feet without resorting to history. We did play one Lizzy song at a gig in New York, but that was only because about 20 people came up to us before the show asking us to do it. We did 'Don't Believe A Word' and, actually, it was a real kick in the ass to play. But judging by the reaction we got to our own songs earlier, we didn't need to do it. I don't want to be known as 'The Man Who Couldn't Stop Playing Thin Lizzy,' either. This band is just too good for that." ☀

by Pete Prown

William Haines



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Readers' Poll '92

It's time once again to take stock of the players you think had the best year. Please note *Guitar for the Practicing Musician's* 9th Annual Readers' Choice Awards ballot has added a new category for Alternative Guitarist ("Cutting Edge"). There is also a new write-in for the axer you'd most like to jam with. In this issue of *GFTPM* there should be a postcard for you to cast your votes. If the card is missing, simply mail in this page (or a copy of it) to us by the deadline, which is November 27, 1992. Please keep in mind that the nominations are for recordings, tours and other achievements that took place during the year 1992. When writing in votes for the Hall of Fame, remember that Angus Young, Stevie Ray Vaughan, Joe Perry, Alex Lifeson, Van Halen, Randy Rhoads, Jimi Hendrix, Jimmy Page, Eric Clapton, Steve Vai, Yngwie Malmsteen, George Lynch, Joe Satriani and Jeff Beck are all already inducted and therefore not in the running for Hall of Fame honors. This is a lifetime achievement award, so your vote in this category must be for a player who has completed at least five full-length albums over the course of at least five years. (Let's not turn this one into an MVP of the Year vote!) Solo of the Year can be from any song that was in active rotation during 1992 (and need not be a self-contained solo piece, nor did it have to appear in *Guitar*). Remember to vote by putting the letter of your selection (rather than the player or group's name, unless your selection is "Other") on the line next to the correct category. Winners will be announced in an early '93 issue.

THE READERS' CHOICE AWARDS NOMINATIONS

1992

1. BEST BREAKTHROUGH GUITARIST

- A. Diamond Darrell
- B. Mike McCready
- C. Stone Gossard
- D. Jerry Cantrell
- E. Woody Weatherman
- F. Pepper Keenan
- G. Kim Thayil
- H. Jason Bieler
- I. Bruce Bouillet
- J. Doyle Bramhall
- K. Kurt Cobain
- L. Page Hamilton
- M. Other

2. TOP OF THE ROCK

- A. Chris DeGarmo
- B. Phil Collen
- C. Slash
- D. Dave "Snake" Sabo
- E. Scotti Hill
- F. The Edge
- G. Jerry Garcia
- H. Rocky George
- I. Brian May
- J. Eddie Van Halen
- K. Paul Gilbert
- L. Alex Lifeson
- M. George Lynch
- N. Nuno Bettencourt
- O. Chris Robinson
- P. Other

3. HEAVY METAL

- A. Zakk Wylde
- B. Marty Friedman
- C. Dave Mustaine
- D. John Christ
- E. Diamond Darrell
- F. Wurzel (Motorhead)
- G. Woody Weatherman
- H. Danny Spitz
- I. Pepper Keenan
- J. Alex Skolnick
- K. Kirk Hammett
- L. Page Hamilton
- M. Other

4. ALTERNATIVE

- A. Kim Thayil
- B. Kurt Cobain
- C. Jerry Cantrell

D. Mike McCready

- E. Stone Gossard
- F. Jim Martin
- G. John Frusciante
- H. Thurston Moore
- I. Other

5. BEST BASS PLAYER

- A. Andrew Weiss
- B. Lemmy
- C. Robert Trujillo
- D. Jeff Ament
- E. Billy Sheehan
- F. Stu Hamm
- G. Ben Shepherd (Soundgarden)
- H. Geddy Lee
- I. Jason Newsted
- J. Les Claypool
- K. Flea
- L. Duff McKagan
- M. Eddie Jackson
- N. Michael Anthony
- O. Other

6. BLUES POWER

- A. Eric Clapton
- B. Gary Moore
- C. Buddy Guy
- D. Warren Haynes
- E. Dave Hole
- F. Sonny Landreth
- G. B.B. King
- H. Bonnie Raitt
- I. Billy Gibbons
- J. Ry Cooder
- K. Other

7. GUITARISTS OF THE YEAR

- A. Marc Bonilla
- B. Vinnie Moore
- C. Blues Saraceno
- D. Steve Morse
- E. Jennifer Batten
- F. Jeff Watson
- G. Allan Holdsworth
- H. Joe Satriani
- I. Buckethead
- J. Mark Wood
- K. Other

B. STILL RELEVANT AFTER

- A. Queen
- B. Yes
- C. Procol Harum
- D. Spinal Tap
- E. Allman Brothers
- F. KISS
- G. Dixie Dregs
- H. Neil Young
- I. ELP
- J. Eric Clapton
- K. Other

C. RECORDS OF THE YEAR

- A. Helmet
- B. Nirvana
- C. Arc Angels
- D. Body Count
- E. Infectious Grooves
- F. Pearl Jam
- G. Teenage Fanclub
- H. White Zombie
- I. L7
- J. Pantera
- K. Mr. Bungle
- L. Saigon Kick
- M. Ugly Kid Joe
- N. Spin Doctors
- O. Phish
- P. Other

D. RECORDS OF THE DECADE

- A. Blood Sugar Sex Magik—Red Hot Chili Peppers
- B. Temple of the Dog
- C. Badmotorfinger—Soundgarden
- D. Sailing The Seas Of Cheese—Primus
- E. Out of Time—R.E.M.
- F. Use Your Illusion I&II—Guns N'Roses
- G. Ten—Pearl Jam
- H. Nevermind—Nirvana
- I. The Lizard—Saigon Kick
- J. For Unlawful Carnal Knowledge—Van Halen
- K. Metallica
- L. Slave to the Grind—Slad Row

M. Luck of the Draw

- Bonnie Raitt
- N. First Set—An Evening With The Allman Brothers Band

O. No More Tears

- Ozzy Osbourne

P. Roll the Bones

- Rush

Q. Decade of Decadence

- Motley Crue

R. The Sky is Crying

- Stevie Ray Vaughan

S. Beckology

- Jeff Beck

T. Stages

- Jimi Hendrix

U. Achtung Baby

- U2

V. Blind

- Corrosion of Conformity

W. Vulgar Display of Power

- Pantera

X. Adrenalize

- Def Leppard

Y. After Hours

- Gary Moore

Z. III Sides To Every Story

- Extreme

AA. Singles (Soundtrack)

- Faith No More

CC. How The Gods Kill

- Danzig

DD. The Southern Harmony And Musical Companion

- The Black Crowes

EE. Girlfriend

- Matthew Sweet

FF. The Extremist

- Joe Satriani

GG. Other

H. BEST OF THE YEAR

- Axl Rose/Slash

B. Kurt Cobain

C. Faith No More

D. Red Hot Chili Peppers

E. Pearl Jam

F. Def Leppard

G. Soundgarden

H. Van Halen

I. Glenn Danzig

J. Nuno Bettencourt/

Gary Cherone

K. Ozzy Osbourne

L. Metallica

M. Other

WRITE-INS

SOLO OF THE YEAR

HALL OF FAME

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24-7 Spyz

Tasteful Aggression

by Rich Maloof

It's funny," says Jimi Hazel. "People kept asking 'What made you play this?' and we were like, 'What made you think I wanted to stay home and listen to Def Leppard?'"

If, per chance, you are the type to sit back and wait for AOR radio to serve up another platter of reheated rock, you'll miss out on 24-7 Spyz. The band that Hazel leads as guitarist and chief songwriter is about as likely to come across mainstream airwaves as my grandmother's veal piccata is likely to come across the counter at McDonalds. "Radio doesn't play music that people want to hear," Jimi explains. "They play music that they want to convince people to think they want to hear."

To be convinced that the the Spyz are worth a spin, consider a bit of band history. At six years old, Hazel was hoisted onto his brother's shoulders to peer over a Randall's Island, New York crowd at Jimi Hendrix. ("I kind of went home and yelled and screamed about wanting a guitar and got one for my next birthday.") In time Jimi II would stand on the shoulders of Hendrix and another hero whose name he adopted, Eddie Hazel of Parliament Funkadelic, sending easy-listeners run-



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ning for cover from the Spyz' 1988 debut *Harder Than You*, which was followed up strongly in '90 by *Gumbo Millennium*. When two members of the foursome split from the band, rumors spread that 24-7 Spyz had broken up. Those claims were trounced by the intermediary EP *This is...24-7 Spyz* which introduced new vocalist Jeff Brodnax and drummer Joel Maitoza. The pair went on to help Hazel and original bassist Rick Skatore develop their most complete package to date, *Strength In Numbers*.

"I think this is the album we've been meaning to make for the last two albums," says the guitarist. "Before it was a little bit unfocused. Everything is a lot more cohesive at this point." The 14 cuts on *Strength* not only stick together, but stick with the listener. Those listeners already attuned to the Spyz' sound will recognize a moderate shift away from riffs and toward melody, particularly in Jimi's playing. "It's not underplaying as much as being respectful of the music. I hear a lot of records where it's like Masturbatory Techniques for Guitar, Volume One...I try to play what fits the song. It's a pleasant, listenable record, easy on the ears—but it still kind of slams."

Hazel has always had a talent for combining taste with aggression. On new cuts like "Judgement Day" and the swirling instrumental "Sireality," Hazel squeezes bright, fluid leads through a Crybaby and then stomps into house-shaking unisons with Skatore. Don't get too comfy with any single element of this band; if you feel safe with the Rundgren-influenced "Earth and Sky" (their first ballad), they'll throw you to the dogs in "Room #9." There's no telling what's up next with the Spyz, as Hazel affirms by pitching another curve: "I hope a couple albums down the line to use a full string section. I love cellos and violas and stuff like that, but at this point it's gotten so trendy...We're just gonna play kazoo," he laughs. "Nobody plays kazoo anymore!"

Admittedly, 24-7 Spyz hasn't exactly caught fire yet, at least not here in the States. Nonetheless, they've persevered where many—including former members—have thrown up their arms and walked. "It trips me out because I know

so many good players who could play rings around some of the people that [others] claim are 'exceptional players.' I've got people in my old neighborhood who I would just love to see at the front of this big musical spectrum. But they kind of lost sight," he adds regretfully. "You gotta have faith and you also gotta be strong because it's not easy and it's not quick. And if it was quick, that doesn't mean you're going to get another go-round at it."



Artwork: Michael J.

There is, thankfully, a new stock of bands being herded into the limelight by a generation of listeners who are tired of being fed the same old Happy Meal. A continuation of that trend would fare well for Hazel & Co. "I think in the wake of all the bands that have surfaced in the last year and made a dent in radio that wasn't made by harder, alternative bands, radio has caught up to us."

"Music, man, is like God's greatest gift, if you ask me," continues Jimi, calling to mind the soulfulness of his own music. "You can hear so much in music, and people tend to shortchange themselves [by not listening if] it's not trendy." For 24-7 Spyz, closed minds inhibit acceptance. "I guess that's why it's taken as long as it has, y'know what I mean? Because there's not a lot of open-mindedness. A lot of people seem to think, 'Yeah, I'm on the cutting edge. I listen to so-and-so.' Okay, want to really hear something, pal?" ☀

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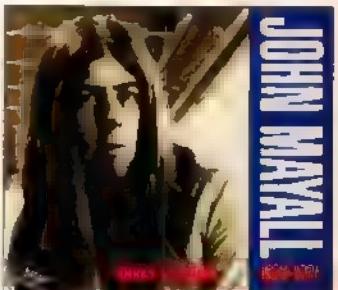
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Brian Setzer

By Brian Miller

By age 25, Brian Setzer could boast five Top 10 singles with his three-piece rockabilly band the Stray Cats. Now more than a decade later, Setzer and his big ol' Gretsch are back struttin' with the Cats again, though long gone are the high-piled quiff and boller suits of those early Stray days. What's still intact as ever is the respect, knowledge and exuberance he's always shown for guitars and music of all breeds, which he shares in this month's Listening Room.

1 "Strange Cat" from *Sammy Says Ouch!* by The Randy Coven Band/Guitar Recordings
Brian: I quite like good tight rock'n'roll like that. I like the riff and songs based on a good guitar/bass riff going together. Great bass playing, great drumming. It's really good musicianship. It's not the type of guitar tone that I use, but I dig it. There's three segments of the song. After the riff they went into a great swing thing with a walking bass, then they did a "take me right back to the track, jack" like "Choo Choo Ch-boogie" and it went back into a different part. Excellent. It would be a great way to open a show. Excellent bass playing. I think that's the feature of the track. I wouldn't like to hear a whole set of this. I'd follow it with a vocal song with a chorus, but I dig it.

GUITAR: It was Randy Coven's "Strange Cat," a song inspired by you.

Brian: That's me alright. That was inspired by me? Thanks a lot. Randy is a great guy. I played with him back in Long Island for a while. There it is, excellent bass playing. I like that a lot.



2 "I'm Looking Through You" from *Rubber Soul* by The Beatles/Capitol
Brian: Imagine writing a whole album like *Rubber Soul*. Harrison is one of the most underrated guys. Harrison and Eddie Cochran were my first influences to buy a Gretsch guitar. I saw a picture of Eddie and I heard George's... I remember me and my mom getting a slice of pizza and someone was playing "She Loves You" on the juke box and I go, "Who is this?" The juke box was a dime. My mom gave me a Mercury head dime and I'd never seen one. I put it in, played the song again. When we came out, I saw George in a Beatles poster and he was holding that Country Gent across the other Beatles. At the time I was six or seven years old, I thought they all played guitar and the guitar made that sound. That registered. "I want to play guitar." I'll never forget that. Harrison is a big inspiration, man. This song is just great creative guitar playing.

Continued on page 98

Robert Knight

EDDY CANTOR



Rick Gould/WCP

the

CHUNGEMASTER

You are Jerry Cantrell, guitarist and sometime vocalist for Seattle grungemasters Alice In Chains. You're on stage in Atlanta on the second leg of your debut tour, where you're opening for your personal guitar hero, Eddie Van Halen. You're churning out the opening riff to your semi-hit "Man In The Box," when you notice someone out of the corner of your eye standing in the stage pit. It is Eddie himself, nodding and grinning in encouragement as he plays along with you, note for note, through the whole song. How do you react? "I almost crapped in my pants," admits Cantrell, with a sheepish grin. "Even

Valerie [Bertinelli] was there. I'm thinking, 'My god, I've got to play with Eddie Van Halen standing five feet away, staring at me.' Seriously freaked!" Eddie continued his vigil each night as the two became close friends. And when Cantrell would watch Van Halen from offstage, Eddie would always have a surprise in store. "He'd whip out the riff from 'Man In The Box' or something at the end of one of their songs and I'd lose it," explains Cantrell. "It was very cool. He's a total sweetheart." Cantrell is a gentle soul himself, though a cursory listen to Alice In Chains' wearingly intense sophomore effort *Dirt*, crammed with images of death, addiction, and anger, might make you wonder. But on *Dirt*, Alice plunges into the darkness with the clear aim of finding the light on the other side. That was the first point he was intent on making as we listened to the album's final mixes being completed in an L.A. studio.

of

Alice in Chains

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JERRY CANTRELL

On both albums, you deal with some dark material, but instead of unconsciously wallowing in negativity, or foolishly celebrating it, there's the sense that you're trying to understand it and work it out.

Yes, and that's the main point of what we do. There's some pretty disturbing things that we write and sing about. There's a lot of disturbing feelings that I and the band feel. We live in a time when it seems that everything is falling apart: There's disease, there's famine, there's pollution. But *Dirt* is not about us getting on some gloom wagon. It's meant to be a positive release for us so you don't wind up keeping these things stuck inside you. For us, it's definitely a form of creative therapy. There's a cycle of songs on *Dirt* that are told from the point of view of a heroin addict character. But if someone listens to "Junkhead" by itself they could miss the point and think the song advocates drug use. Lou Reed told us how horrified he was when someone told him they shot up for the first time to "Heroin," totally missing the point. Can you relate to that?

That would be my worst fear, just like Lou Reed said. If somebody came up to me and said "I shot up when I heard 'Junkhead,'" I would really cry. That's not the point! The point is there's a problem, and everybody has these problems; everybody's addicted to something, whether it's a substance or a relationship problem or an attitude. There is a cycle of three or four songs here—and many of them are Layne [Staley, vocalist]'s lyrics, so I can't speak for every nuance—but they're about the evolution of a character. The idea is instead of judging somebody for their problems, you try and understand *why* we have this problem and why it's not being dealt with. "Junkhead" is like the opening piece and then there are other things that kind of resolve it, such as "God Smack," which is about trying to help the character through his denial so he can deal with the problem. We're trying to sequence the songs which, hopefully, will shed a little more light on what we're trying to say.

"Would?", your hit from the movie *Singles*, seemed pretty enigmatic till I realized it was Andy Wood [the singer from Mother Love Bone who died from drugs] who was talking in the song. Again, it was a plea for understanding instead of judgment, so that we can help each other, no?

Yeah, I wrote that song around the time he died. It's about the way people

either judged him or glommed onto him being dead. People picking apart his life and making a spectacle of an extreme situation such as death. What kind of sick stuff is that? I'm not defending the way he died; I think it was really sad that he died like that. But that's the whole point of the song: "So I made a big mistake/Try to see it once my way." You can have regrets about what people do with their lives, but you have no right to judge them. It's a two-way street; before you start pointing the finger at somebody else you should take a good look at yourself.

So judging others is connected with guilt and judging yourself, and that makes it hard to understand and then solve your problems?

Right, the whole album is dealing with stuff like that. "Dam That River" is about anger among friends;

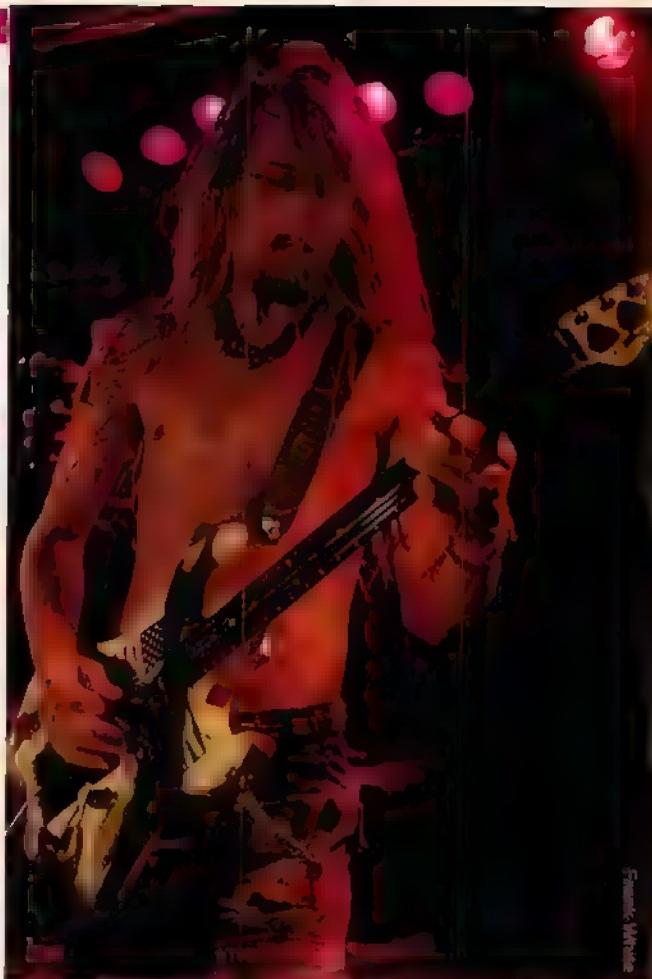


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You're right. I usually sing a lot of the backups, and on "Would?" I get to sing some lead. And those intervals and what I

"I never want to be
some exaggerated role
model because I'm not
perfect, I'm human. I
make mistakes. That
role model thing is a
heavy burden to carry."

do with harmonies on guitar and vocals goes back to when I was the president of my high school choir. Seriously! We used to do a lot of 14th Century *a cappella* stuff, and even some Bartok, which is what you're picking up. But I always write for the song, sometimes unconsciously. I did what I thought was the worst guitar solo ever on one of Layne's songs, "Angry Chair," but then the band convinced me that it fit the mood perfectly—but that must have been subconscious. You mean the structure is unconscious, and you respond to it intuitively?

Yeah. You notice when you listen to what we do, there's no really extended guitar solos or weird stuff like that. It's

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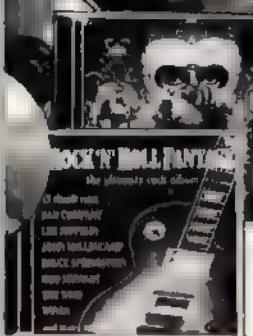
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JERRY CANTRELL

more a structure built around a song Sean [Kinney] does the same thing on drums; all those radical accents that he does reinforce the song. And where you get all those weird, twisted harmonics is Layne.

The first single from *Dirt*, "Them Bones," seems pure Alice: There's that incredible riff in a weird time signature, dropped D tunings, and that layered guitar effect. Why and how?

Yeah, that's one of three songs on this album that has dropped D tuning. And we don't tune at 440, we take it down half a step, like Hendrix often did. Gives you a bit more of that primal kind of feel. That's something I've been into ever since I was young. I got the whole dropped D thing from Van Halen, things like "Unchained." A lot of Seattle bands seem to use that, though Neil Young was doing it 20 years ago with "Cinnamon Girl," but he dropped both Es down.

Kim [Thayil] from Soundgarden does it all the time, too. But we all just drop the low E down to a D. And since we're down a half-step you get a C, so it carries a lot more weight and moves a lot more air. Kinda kicks your ass a little more. The layering effect is done with two distinct guitars and amps. First I'll take my G&L Rampage and Bogner amp and do one

"The attitude that a lot of Seattle bands have is that they're going to make something musical for themselves and for other people—but most importantly it has to come from yourself. Something you can put your heart and soul into. But with a little sense of comedy about yourself, too."

hard right in the mix and one hard left. Then we'll go over the same thing with a Les Paul and a Marshall, with maybe a

third pass to blend in something else. So it's all basically the same thing but you're giving it a wider variety of frequencies so it takes up more space and you can work little subtleties around here and there. So instead of having to EQ everything in the mix, it's already recorded. You've got your high frequency guitar, your mid frequency guitar, and your low frequency guitar. So you can just bring 'em up and create whatever balance you want. It makes it a lot easier. As for the riff, it's a machine, man. It's got a lot of crunch to it. That's my "chunge" sound. The Chungemaster! And the song is obviously about coming to grips with one's own sense of mortality, but not in a morbid way...

Exactly, you just hit it on the head. It's confronting your mortality and being able to *deal* with it. That's something everybody's got to do, and it's scary stuff, death and all that. But you realize that instead of being worried about it, you can just enjoy every one of those days you've got. And did that song work for you as musical therapy?

Yeah, I put it to rest in "Them Bones." I don't feel that weight as much anymore. That's basically what we're trying to do in all our lyrics—clean stuff out and put it to rest. And by somebody else picking up on that, maybe they can get a few things out



THE "CHUNGEASTER" OF ALICE IN CHAINS

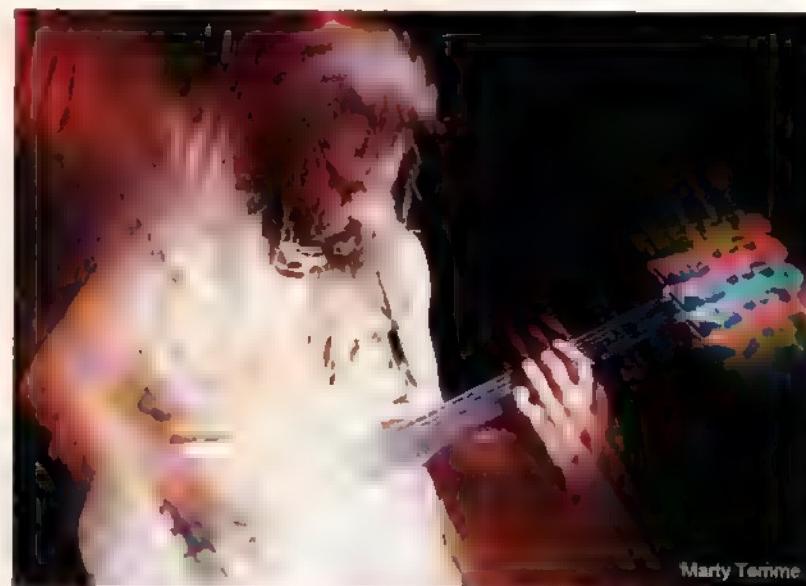
of it for themselves at the same time. It's a good thought in theory, and sometimes people tell us they do get some good things out of it. On the last tour this kid came up to us and he was really into "Real Thing" off the first album, which is about a friend of ours who pretty much lost his mind through cocaine use. He was institutionalized. And this kid came up and said, "I've been strung out for years but since I listened to that song I haven't done any drugs." That really meant a lot to me. We were really happy about that, but at the same time, I never want to be some exaggerated role model because I'm not perfect, I'm human. I make mistakes. That role model thing is a heavy burden to carry. Well, something deep-

er in you apparently touched something deeper in him. That's the power of art. Most of the Seattle bands have that com-

munity, "We're not gurus or heroes" vibe. Do you see a common thread there?

I think they're willing to take the risk to be themselves and not be what everyone else wants them to be. The attitude that a lot of Seattle bands have is that they're going to make something musical for themselves and for other people—but most importantly it has to come from yourself, something you can put your heart and soul into. But with a little sense of comedy about yourself, too. Well, if you find your own center, it resonates in other people's centers, too.

That's what blew me away about music, the whole idea of writing a real song from the real part of yourself and having it go to another real person and have them pick up that same vibe. I was so amazed that I could pick up a piece of plastic and pop it in and



Marty Temme

"I never wanted to be just some guitar hero who riffs out all the time."

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get something real out of it. I could get a real emotion and a real feeling from somebody I would probably never meet, but it made me feel good. And I felt like I had something in common with that person. And as much as I love Van Halen, and Angus Young, and Steve Vai, and Ace Frehley even, you know who taught me that? Elton John. All his old stuff is so god-like: *Madman Across the Water*, *Rock of the Westies*...Elton John showed me how a band works together and how melody and structure are put together. That's why I never wanted to be just some guitar hero who riffs out all the time. In Alice, we instinctively work together as a group, and somehow out comes this interwoven, unique, intensely complicated thing that's just beautiful and simple at the same time.

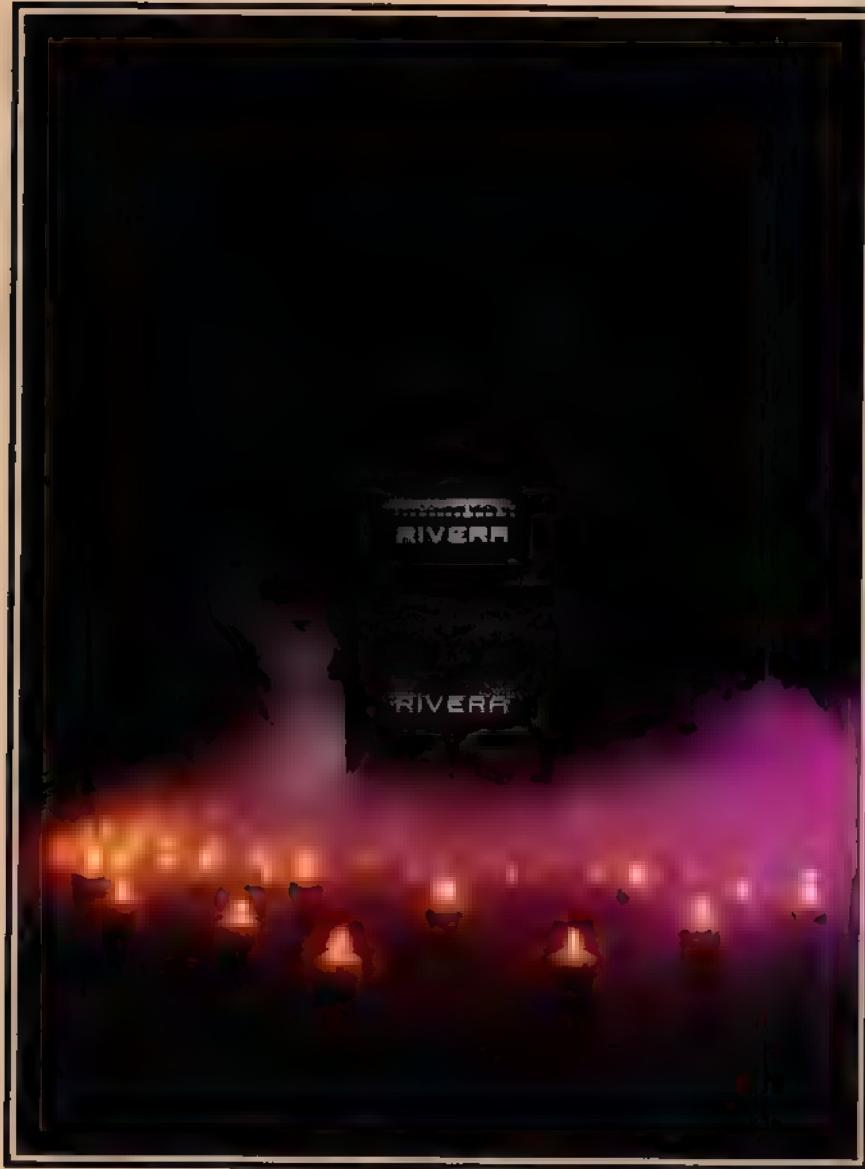
For me, the most moving song on the album is "Rooster." Is that about a Vietnam Vet?

Uh, yeah, it's really about my father. He did two tours in Vietnam (*voice quivering*). I get really teary every time I hear it, 'cause I didn't spend a lot of the latter part of my life with my dad and I don't see him very often. And it's real hard to understand him after the war, y'know? That war really screwed him up and screwed our family up. He had a real bad problem with alcohol and was really messed up when he came back, and that's when my parents got divorced. It's hard for me to talk to him sometimes because we're both so alike. We're both real quiet, real closed off a lot of the time. You wouldn't know it with all the yapping I've been doing in this interview. But it would really kill me if I could never say a lot of the things I need to say to him...how much I love him and how much I need him.

Do you feel you communicated with him with this song? Do you think he can hear any of this?

Yeah. He's heard this song. He's only seen us play once, and I played this song for him when we were in this club opening for Iggy Pop. I'll never forget it. He was standing in the back and he heard all the words and stuff. Of course, I was never in Vietnam and he won't talk about it, but when I wrote this it felt right...like these were things he might have felt or thought. And I remember when we played it he was back by the soundboard and I could see him. He was back there with his big gray Stetson and his cowboy boots—he's a total Oklahoma man—and at the end he took his hat off and just held it in the air. And he was crying the whole time. This song means a lot to me. A lot. □

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performance notes

Andy Aledort

WHILE MY GUITAR GENTLY WEEPS

Way back in '68, English superstars George Harrison and Eric Clapton got together to create one of the heaviest and most memorable songs in the entire Beatles catalogue. This slow, haunting ballad features three guitars, two electrics and one acoustic (George on acoustic and Eric on one and perhaps two electrics), and Paul McCartney on piano, bizarre-sounding organ and bass, which is played with a pick and treated with some kind of flanging. Paul's opening piano figure is arranged here for guitar, and is based on A Dorian (A,B,C,D,E,F,G). The acoustic strums rhythm throughout, mixed in the center, with the two electrics mixed hard left. In this transcription, the two electrics are arranged for one guitar, as a very quiet rhythm part is balanced with little lead breaks played between the vocal phrases. There are only a few moments where the two electrics clearly overlap, as on the lick that doubles the bass in the chorus section (Fill 1). There are a few other moments in this section where the rhythm guitar and bass are playing the same figures. Eric's beautiful fills through the verse sections are based on A Pentatonic minor (A,C,D,E,G), and his sound is fantastic; it sounds like a Les Paul played through a Marshall plus a Leslie, which is a rotating speaker normally used with Hammond organs. Big guitar through a Leslie is one heavy sound: Jimi Hendrix and, years later, Stevie Ray Vaughan also experimented with this technique. Clapton also plays some great doublestops for his breaks during the chorus sections, which are played over the E chord and are based on E Mixolydian (E,F#,G,A,B,C,D).

Simply stated, Eric's solo on this tune is one of the greatest he ever recorded. His slow, winding phrases lay way back into the beat as he delivers an incredible melody (and melodic development), further juiced by one of the biggest, widest, slowest left-hand vibratos known to man. His tortured lines could not possibly serve a song with this title any better. Big bends, perfectly intonated, also clearly illustrate this master's touch. He also thoroughly kills on the outro. Guitarists and bassists alike should check out Paul's bass playing, as his aggressive approach falls somewhere between the roles of both instruments.

STAIRWAY TO HEAVEN

Yup, that's right—*Stairway*. For those of you with good memories, we printed this song six years ago, but that issue is long out of print and we figured there's lots of you out there who would like to have it in your collections. "Stairway..." winner of just about every "best rock song of all time" contest, probably should be outlawed from music stores (ala *Wayne's World*), but that doesn't deny the fact that this really is a great song, worthy of the unique stature it has gained.

Jimmy Page opens the tune with the infamous arpeggiated acoustic guitar, joined by recorders which play a melody in close harmony (arranged here for guitar). At 2:00, Jimmy changes the picking pattern, incorporating sixteenth notes. At 2:14, the electric 12-string enters, essentially doubling the acoustic rhythm part. Listen closely to hear slight discrepancies; the clear production puts the guitar right in your face. Full "rock band" doesn't make its appearance until the 4:19 mark (about the halfway point).

At 5:34, a section is introduced (with the Dsus2-D-Dsus4 chords) where odd-metered bars are used; in the live *The Song Remains The Same* version, the bars are counted slightly differently, so it will be useful to compare the two versions. Jimmy's guitar solo, which begins at 5:55, is without doubt one of the best, if not the best solo of his entire career. In terms of performance as well as musical content, not to mention sound, this is one powerful statement. The solo is based on A Pentatonic minor (A,C,D,E,G), with the inclusion of the F, used at a few points over the F chord. If you substitute the F for the E in A Pentatonic minor, you get F Pentatonic major (F,G,A,C,D). Pretty slick, eh? The sound is only slightly distorted and has a lot of bite. The very last lick, at 6:41, is doubled. Notice also the little slide lick that's repeated in the background.

Jimmy adds another little solo during the outro, beginning at 7:25, using a bunch of unison bends (not unlike "Dazed And Confused"). An element worthy of attention is the great arrangement on this song, which stands as a blueprint for modern rock.

HUNGER STRIKE

Following the massive success of Pearl Jam's *Ten*, *Temple Of The Dog*—with Stone Gossard and Mike McCready (guitars), Jeff Ament (bass) and Eddie Vedder

(vocals) from Pearl Jam, and Chris Cornell (vocals, harmonica and banjo) and Matt Cameron (drums) from Soundgarden—was re-released to an incredible reception, shooting up the charts into the Top 10. This song is the first single (and video) from this second wave of attention.

There are a variety of overdubbed guitars on this tune, and arrangement-wise this song is very much like the music of U2 in this respect (see "I Still Haven't Found What I'm Looking For," transcribed in *GFTPM* July '92). All of the overdubbing makes for a texture of woven density in the music. Close listening is required to pull these guitars apart and hear them on their own, but each part is relatively simple. At the second verse (1:09), two more guitars enter playing slight variations on the main rhythm figure, one of these guitars being a 12-string. If you are playing this song with a two-guitar band, you'll have to make some decisions as to what to keep and what to lose. One constant in all the parts is the droning sound of the open G string. Pay close attention in reading the transcription to see how the different guitar parts are fitting together. At 2:26, the heavy part enters, and these two guitars are tuned in "dropped D" tuning, which lowers the low E string a whole step to D. This is followed by the introduction of two new rhythm parts which are then added to the others, resulting in five guitars included in the following chorus.

FORECLOSURE OF A DREAM

Megadeth's latest is earning the band more success than ever before, with an album full of powerful music, performed super-tight and produced clear as a bell (see this month's "Guitar in the '90s" for an in-depth look at Marty Friedman's lead guitar contributions to the record). This song opens with arpeggiated acoustic guitar (what is this, the "arpeggiated guitar intro" issue?) made up of three-note patterns played in sixteenths, using the open D and G strings in conjunction with notes from the G Dorian mode (G,A,B,C,D,E,F), plus the >5,G, played on the A string. Marty enters with octaves that double the bass figure. A variation on the intro figure is used for the first part of the verse sections, moving into a series of descending arpeggiated patterns. The song shifts to a doubletime at the chorus, and throughout

Continued on page 68

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E	5	0
2nd string - G	4	0
3rd string - D	3	1
4th string - B	2	2
5th string - A	1	3
6th string - Low E	0	4

5th string, 3rd fret

1st string, 15th fret,
2nd string, 15th fret,
played together

An open E chord

Definitions for Special Guitar Notation

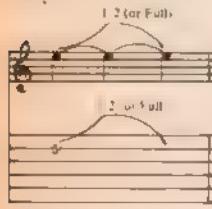
BEND: Strike the note and bend up 1 step (one fret)



BEND: Strike the note and bend up a whole step (two frets)



BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step then release the bend back to the original note. All three notes are tied only the first note is struck



PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step then strike it



PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note



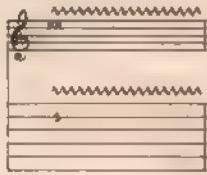
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



SLIDE: Strike the first note and then slide the same left hand finger up or down to the second note. The second note is not struck



SLIDE: Same as above except the second note is struck



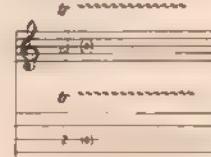
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note



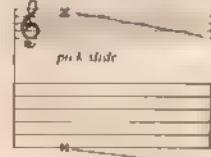
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off



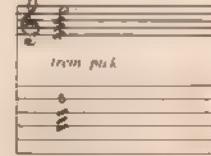
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound



TREMOLO PICKING: The note is picked as rapidly and continuously as possible



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given



WOULD?

As Recorded by Alice In Chains
(From the album DIRT/Columbia Records)

Tablature Explanation page 38

Words and Music by Jerry Cantrell

Tune down ½ step:
 ⑥ = E♭ ③ = G♭
 ⑤ = A♭ ② = B♭
 ④ = D♭ ① = E♭



Moderate Rock $\text{♩} = 100$
 Intro N.C.(F#m)
 (Bass) F#m7

Woo.

*Fade in w/vol control

Rhy. Fig. 1

Gtr. I

let ring

H H

H H

sl

let ring - - -

H H

H H

sl

F#5 G

1/2 Full

H

1/2 Full

H

(end Rhy. Fig. 1)

sl. let ring---

H H H H

1st Verse

F#5 G

Know... me, _____ brok - en by my mas - ter _____

Rhy. Fig. 2
(Both gtrs.)

sl. let ring---

H H H H

F#5 G

Teach_ thee_ on _ child_ of love_ here - af - ter. _____

Gtr. II p (end Rhy. Fig. 2) f

Gtr. I

H H H H

Chorus
BS

In - to the flood - a gain _____ The same old trip it was.

Gtr. II 1/2

1/2 (e) (e)

Rhy Fig. 3
Gtr. I H

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (3 times)
BS G5 BS G5

— back then So I made a big mis - take.

Gtr. II 1/2 hold bend 1/2 1/2

Try to see it once my way.

1/2 hold bend 1/2 H H

w/Rhy. Fig. 1 (Both gtrs.)

F#5 G F#5 G

F#5 G F#5 G

2nd Verse
w/Rhy. Fig. 2

F#5 G F#5 G

F#5 G F#5 G

Fly - ing. not yet quite the no - tion.

Chorus
w/Rhy. Fig. 3

B5 G5 B5 G5

In - to the flood... a - gain. The same old trip... it was back then.

Gtr. 1/2 trem. bar hold bend 1/2

So I made a big... mis-take. Try to see it once my way.

1/2 hold bend 1/2

Guitar solo
N.C.(F#5)

(G)

Two staves of musical notation for guitar. The top staff is labeled "Gtr. II" and has a dynamic "P(+)". The bottom staff is labeled "H(12)". Both staves show various note heads and stems. A bracket labeled "Full" spans across both staves at the end.

Rhy. Fig. 4
Gtr. I

(end Rhy. Fig. 4)

Two staves of musical notation for guitar. The top staff is labeled "Gtr. I" and shows a pattern of eighth notes with "H" and "P" markings below them. The bottom staff shows a continuous series of eighth notes with "H" and "P" markings below them. A bracket labeled "Full" spans across both staves at the end.

w/Rhy. Fig. 4 (3 times)
(F#5)

(G)

(F#5)

(G)

Two staves of musical notation for guitar. The top staff is labeled "Gtr. II" and shows a pattern of eighth notes with "H" and "P" markings below them. The bottom staff shows a continuous series of eighth notes with "H" and "P" markings below them. A bracket labeled "Full" spans across both staves at the end. The bottom staff also includes a "semi-harm" marking.

(F#5)

(G)

Yeah.....

A.H.
(8va)

A.H.

Two staves of musical notation for guitar. The top staff shows a pattern of eighth notes with "H" and "P" markings below them. The bottom staff shows a continuous series of eighth notes with "H" and "P" markings below them. A bracket labeled "Full" spans across both staves at the end. The bottom staff also includes an "A.H." marking.

Chorus
w/Rhy. Fig. 3 (4 times)

B5 G5

In - to the flood a - gain. The same old trip it was back

Gtr. II

1/2 1/2 hold bend 1/2 1/2

B5 G5 3

— then... So I made a big mus - take. Try to see it once

1/2 hold bend 1/2

B5 G5

— my way. Yeah.

1/2 1/2 1/2 1/2

Outro
D5 D7(no 3rd) G#5 G5

Am I wrong? Have I run too far.

Rhy. Fig. 5 (Both gtrs.)

E5 N.C. w/Rhy. Fig. 5 (3 times, w/slight improvisation)
D5 D7(no 3rd) G#5

to get home? Have I gone.

(end Rhy. Fig. 5)

P.M.-----

G5 E5 N.C. D5 D7(no 3rd)

left you here a - lone? Am I wrong?

G#5 G5 E5 N.C.

Have I run too far to get home? Yeah...

D5 D7(no 3rd) G#5 G5 E5

Have I gone, left you here a - lone?

Freely
D7\$9

If I would, could you?
III.-----

BASS LINE FOR WOULD?

As Recorded by Alice In Chains
(From the album DIRT/Columbia Records)

Words and Music by Jerry Cantrell

Tune down $\frac{1}{2}$ step:
④ = Eb ② = Db
③ = Ab ① = Gb

Moderate Rock $\text{J} = 100$

Intro $F\sharp 5$ **G** **Play 6 times** $F\sharp 5$ **1st, 2nd Verses** $F\sharp 5$ **G**
mf *H* *(w/pick)* *H* *I. Know - me,*
sim. *2. Drift - ing*

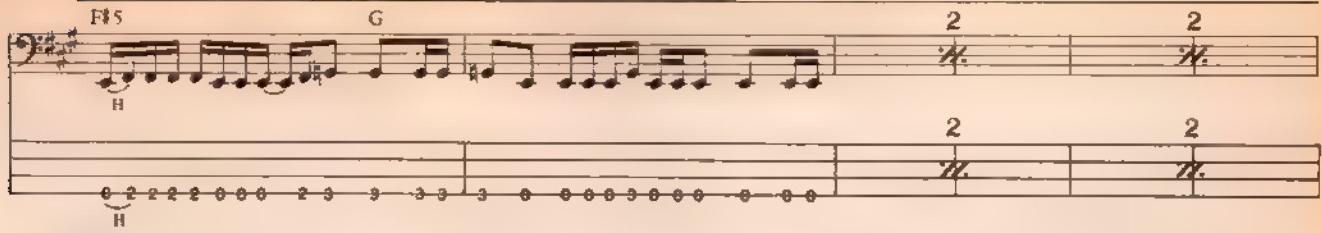
F#5 **G**
bro - ken — by H my mas - ter. (etc.)
bod - y, — soul — de - ser - tion (etc.) *H*

F#5 **G** **F#5** **G 2**
H *2*

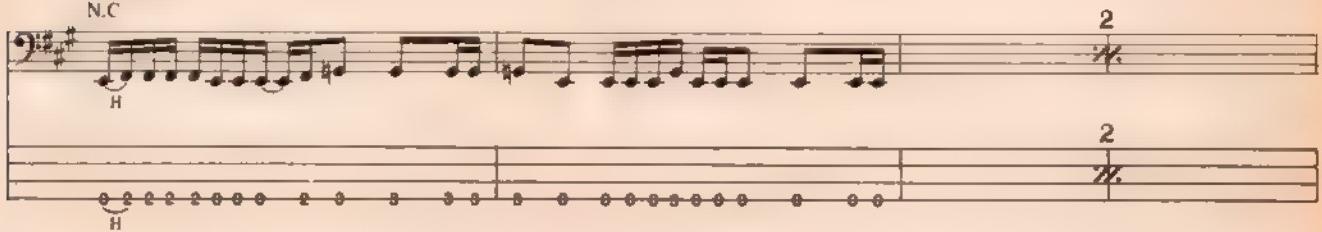
Chorus **B5** **G5**
H *In - to the flood a - gain. (etc.)* *H*

B5 **G5** **B5** **G5**
H *H*

B5 **G5** **3rd time to Coda** **G5** *H*
H

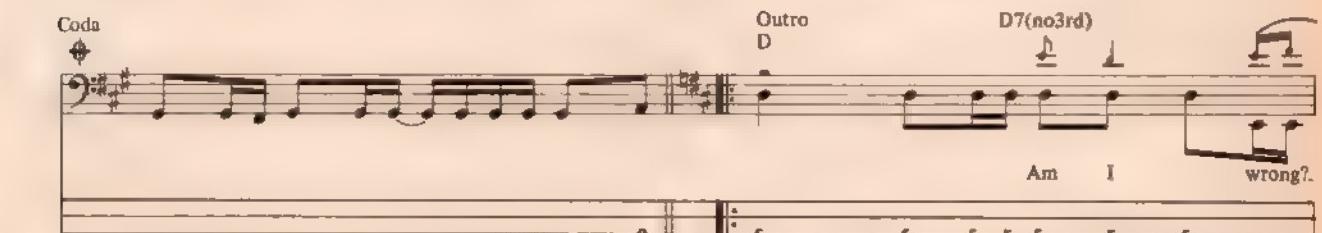
F#5 G 2 2


F#5 G sl. | 2

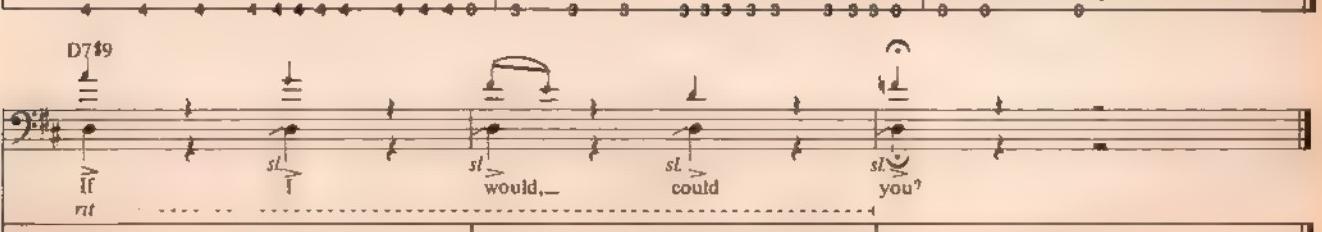

Guitar solo N.C. 2


D.S. al Coda

D.S. al Coda 2


Coda
 Outro D D7(no3rd) Am I wrong?


G\$5
 etc. G5 E5 N.C. Play 4 times


D7\$9 If rt would, sl. could sl. you'


FORECLOSURE OF A DREAM

As Recorded by Megadeth

(From the album COUNTDOWN TO EXTINCTION/Capitol Records)

Tablature Explanation page 38

Moderately Slow Rock $\downarrow = 69$
 N.C.(G5)
 Rhy Fig. 1

Gtr. I

mf (clean tone)
 let ring throughout

GS
 13x 3fr.
 130

Words and Music by
 Dave Mustaine and David Ellefson

1st Verse

Rise so high, yet so far to fall, a plan of

Gtr. II

Rift A

(dist. tone)

Gtr.

(end Rhy. Fig. 1) Rhy. Fig. 2

sim.

dig - ni ty, and bal - ance for all Po - lit - i - cal break-through, eu-phor - i - a's high, more

H

H

H

H

H

H

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Amadd9 Am/maj7 Am9 Am6(add2) N.C.

bor-rowed mon - ey, more bor-rowed time.

Backed in a corn - er, caught up in the race...

A

H

H

Em Em/maj7 Em7 Em6 Cs Em N.C.

means to an end... end - ed... in dis - grace... Per - spec - tive is lost... in the spir - it of the chase... Fore -

(end Riff A)

sl

sl

(end Rhy. Fig. 2)

sl

sl

Chorus
Double time $\text{J} = 138$

G5 F5 C5 Bb5 G5 F5 C5 Bb5 C5 C5

clo - sure of a dream, those vi - sions nev - er seen... Un - til

Rhy. Fig. 3
(Both gtrs.)

(end Rhy. Fig. 3)

R.M. PM PM ...

5 0 5 3 5 3 5 0
5 3 0 1 4 1 4 1
5 3 5 3 5 3 5 0
5 3 0 1 4 1 4 1

w/Rhy. Fig. 3

G5 F5 C5 Bb5 G5 F5 C5 Bb5 C5 C5

all is lost,... per -'snal hol-o - caust,... fore - clo - sure of a dream.

Half time $\text{J} = 69$

Gtr. II w/Rhy. Fig. 1
G5

N.C.

2nd Verse
w/Rhy. Fig. 2 & Riff A
N.C.(G5)

Bar - ren - land — that once_ filled a need_ are worth-less now... dead with-out a deed. Slip -

ping a - way_ from an i - ron grip,_ na - ture's scales_ are forced_ to_ dip._ The

Amadd9 Am/maj7 Am9 Am6(add2) N.C. Em Em/maj7 Em7 Em6 C5 Em

heart-land cries_ lost of all_ pride,_ to leave ain't be - liev - ing, so try and be tried. In - suf -

Chorus
Double time $\text{J} = 138$
w/Rhy. Fig. 3 (Both gtrs. 2 times)

fi - cient funds,_in-san - i - ty and su - i - cide... Fore - clo - sure of a dream,_ those vi - sions nev - er seen

C5 Bb5 C5 C5 G5 F5 C5 Bb5 G5 F5

Un - til all is lost,... per -'snal hol-o - caust... Fore - clo - sure of a dream.

3rd Verse
w/Rhy. Fig. 2 & Riff A
N.C.(G5)

G5 F5 C5 Bb5 G5 F5 C5 Bb5 C5 C15
 all is lost, per - 's mal hol - o - caust — Fore - clo - sure of a dream
 PM. — — — — PM. — — — — PM. — — — —

Half time $\text{♩} = 69$
 G5 Bb5 C5 G5 F5 G5 F5
 Hol - o - caust —

Gtr. 1 let ring

BASS LINE FOR FORECLOSURE OF A DREAM

As Recorded by Megadeth
(From the album COUNTDOWN TO EXTINCTION/Capitol Records)

*Words and Music by
Dave Mustaine and David Ellefson*

Moderately Slow Rock • 69

Intro N.C.(GS)

The musical score for electric bass guitar consists of two staves. The top staff is in bass clef, 4/4 time, and features a dynamic marking *mf*. The bottom staff shows the fretboard with fingerings: 3, 3, 3-5, 3, 2, 1, 1. The score includes the title "Intro N.C.(G5)" and a section heading "1. Rise".

1st, 2nd Verses
N.C.(GS)

A musical score page featuring a vocal part and a piano part. The vocal part consists of two staves: a soprano staff with lyrics and a bass staff below it. The piano part is in the bottom half of the page, with a treble clef staff on the left and a bass clef staff on the right. The music is in common time, with various dynamics and performance instructions like 'sl.' (slur) and 'etc.' (et cetera). The lyrics describe a harp-weaver's life and aspirations.

Amadd2Am/maj7Am7(add2)Am6 N.C.

Sheet music for bassoon and bass guitar, page 10, measures 11-12. The bassoon part consists of two staves. The top staff is in B-flat major with a tempo of $\frac{1}{4}$ note = 120. It features eighth-note patterns and slurs. The bottom staff is in C major with a tempo of $\frac{1}{4}$ note = 120. It shows fingerings (3, 2, 1, 5, 6) and slurs. The bass guitar part has two staves with tablature. The top staff shows a sixteenth-note pattern with slurs. The bottom staff shows a sixteenth-note pattern with slurs and fingerings (3, 1, 3, 2, 1, 5, 5, 7, 8, 8, 5, 4, 3, 8).

Em Em/maj7 Em7 Em6 C5 Em N.C.

Double time = 138
GS F5

Em Em/maj7 Em7 Em6 C5 Em NC.

For - clo - sure of a dream. (etc.)

C5

GS

F4

65

Въ

C5 C55

B15

1

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3rd time to Coda

G5 F5 CS B_b G5 F5

I.

C5 B_bS C5 C15 Half time $\text{♩} = 69$ N.C.(G)

H

2

Guitar solo 1 A5 G5 DS CS DS E_bS

A5 G5 D5 CS E_bS DS N.C.(B5)

sl.

B5 CS C15

3

sl.

Half time $\text{♩} = 69$
N.C.(G5)

H

3rd Verse
N.C (G5)

H Amadd2 Am/maj7 Am7(add2) Am6 N.C.

Em Em/maj7 Em7 Em6 C5 Em

Double time $\text{♩} = 138$
Guitar solo II

Half time
4th Verse
N.C.(G5)

D.S. al Coda

Musical score for the 4th Verse, N.C. (G5) section. The score consists of two staves. The top staff is for bass guitar, showing a melodic line with various notes and rests. The bottom staff is for electric guitar, with a rhythmic pattern indicated by numbers (3, 3, 2, 1) and a 'H' symbol. The section ends with a repeat sign and the instruction 'D.S. al Coda'.

Coda

Coda section for the 4th Verse, N.C. (G5) section. The score consists of two staves. The top staff is for bass guitar, showing a melodic line with notes labeled C5, Bb5, Cs, C#5, A5, G5, D5, and Cs. The bottom staff is for electric guitar, with a rhythmic pattern indicated by numbers (3, 3, 2, 1) and a 'H' symbol.

Second part of the Coda section for the 4th Verse, N.C. (G5) section. The score consists of two staves. The top staff is for bass guitar, showing a melodic line with notes labeled A5, G5, D5, Cs, D5, Eb5, G5, and F5. The bottom staff is for electric guitar, with a rhythmic pattern indicated by numbers (3, 3, 3, 3, 3, 0) and a 'H' symbol.

Third part of the Coda section for the 4th Verse, N.C. (G5) section. The score consists of two staves. The top staff is for bass guitar, showing a melodic line with notes labeled C5, Bb5, G5, F5, Cs, Bb5, Cs, and C#5. The bottom staff is for electric guitar, with a rhythmic pattern indicated by numbers (3, 3, 3, 3, 3, 0) and a 'H' symbol.

Half time $\text{♩} = 69$
N.C.(G5)

Final section of the 4th Verse, N.C. (G5) section. The score consists of two staves. The top staff is for bass guitar, showing a melodic line with notes labeled G5, F5, E5, D5, C5, Bb5, and G5. The bottom staff is for electric guitar, with a rhythmic pattern indicated by numbers (3, 2, 1, 3) and a 'sl' (slap) symbol.

Conclusion of the 4th Verse, N.C. (G5) section. The score consists of two staves. The top staff is for bass guitar, showing a melodic line with notes labeled G5, F5, E5, D5, C5, Bb5, and G5. The bottom staff is for electric guitar, with a rhythmic pattern indicated by numbers (3, 3, 2, 1) and a '(3)' symbol.

HUNGER STRIKE

As Recorded by Temple Of The Dog
(From the album TEMPLE OF THE DOG/A&M Records)

Words and Music by
Christopher Cornell

Moderately Slow Rock $\text{♩} = 69$

Intro N.C.(G) (G6) (G)

Rhy. Fig. 1 (end Rhy. Fig. 1)
 Well,
 (clean tone)
 mf let ring throughout

w/Rhy. Fig. I & Fill 1 (G6) (G)

Fade in w/vol. control.

1st Verse
 w/Rhy. Fig. 1 & Fill 1 (8 times)
 N.C.(G) (G6) (G)

I don't mind steal - in' bread from the mouths of dec-a-dence

Gtr. Rhy. Fig. 2 (end Rhy. Fig. 2)
 (G6) (G)

But

P let ring (dist. tone)

w/Rhy. Fig. 2 (2 times, w/slight improvisation)

(G6)

(G)

(G6)



Yeah...

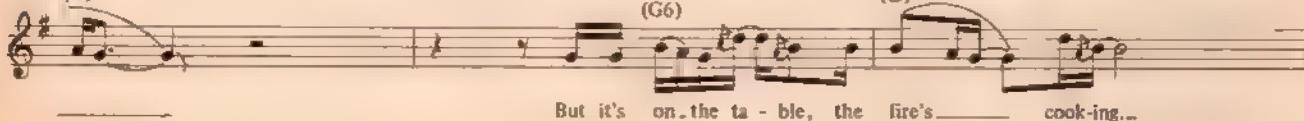
(G)

w/Rhy. Fill I

(G6)

w/Rhy. Fig. 2 (bars 2-4)

(G)



(G6)

(G)

(G6)



(G)

(G6)

(G)



2nd Verse

w/Rhy. Fig. I (7 times)

-G

C

G/B

G/C G/D



Rhy. Fig. 3

Gtr. V (12-str.)

(end Rhy. Fig. 3)

(clean tone)

let ring

sl



Rhy. Fig. 3A

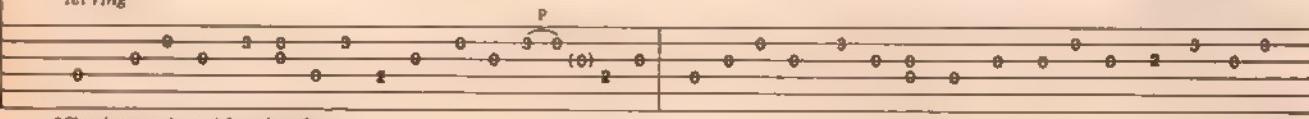
Gtr. IV

P

sl

let ring

P



*Chord names derived from bass figure.

Rhy. Fill I

Gtr. IV

let ring

w/Rhy. Fig. 3 (6 times)

G C G/B G/C G/D

w/Rhy. Fig. 3A (2½ times, w/slight improvisation)

G C

But I can't feed on the pow-er-less... when my
(end Rhy. Fig. 3A)

Gtr. IV

sl. sl.

G/B G/C G C G/B G/C G/D

cup's al-read-y, o-ver-filled. uh., hmm. Ah..

G C G/B G/C G G/C

But it's on-the tab-le, the fire's cook-ing. And their farm-ing bab-ies while the

G/B G/C G/D G G/A G/B G/C

slaves- are all work-ing. And it's on-the tab-le, the mouths- are chok-ing.

Chorus

w/Rhy. Fig. 1 (4 times) & Rhy. Fig. 3A (last 2 bars only)

G G/A

— But I'm go'in' hun-gry. (Bkgd. voc.) Go-in' hun-gry!

Rhy. Fig. 4

Gtr. V

H H H sl. sl.

w/Rhy. Fig. 4 (3 times, w/improvisation)

G G/A

But I'm go'in' hun-gry. Go-in' hun-gry!

Rhy. Fig. 5

Gtr. IV

sl. sl.

w/Rhy. Fig. 5 (2 times)

G G/A G/B G/C

I'm go - in' hun - gry. I'm go - in' hun - gry!

G G/A G/B G/C

I'm go - in' hun - gry. Go - in' hun - gry!

D5 ES DS ES DS ES DS ES DS ES DS ES

Rhy. Fig. 6
• Gtr. IV

(w/heavy distortion) sim.

Rhy. Fig. 6A
• Gtr. VII

(w/heavy distortion) 1/2

• Gtrs. VI & VII in "Dropped D" tuning: ⑥ = D.

w/Rhy. Fig. 1 (2 times)

G G/A G/D

DS ES DS ES (end Rhy. Fig. 6) Rhy. Fig. 7 (end Rhy. Fig. 7)

Rhy. Fig. 7A (end Rhy. Fig. 7A)

Chorus
w/Rhy. Figs. 1,4,5,7 & 7A (all 2 times)

G G/A G/D

Mm, I'm go'in' hun - gry. Go - in' hun - gry!

G G/A G/D

I'm go'in' hun - gry. Go - in' hun - gry!

w/Rhy. Figs. 6 & 6A
DS E5 DS E5 DS E5 DS E5 DS E5 DS E5

DS E5 DS E5 DS E5 DS E5 DS E5 DS E5

Yeah.

w/Rhy. Figs. 1,4,5,7 & 7A (all 4 times)

G G/A G/D

I don't mind — steal - in' bread. Oo, don't mind. No,

G G/A G/D

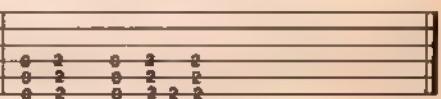
I don't mind — steal - in' bread. Oh.

G G/A G/D

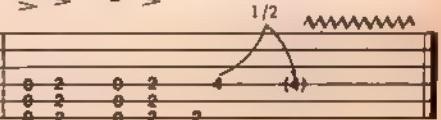
I'm go'in' hun - gry — Go - in' hun - gry! DS E5 DS E5

I'm go'in' hun - gry. Go - in' hun - gry! Yeah!

Gtr. VI



Gtr. VII



BASS LINE FOR HUNGER STRIKE

As Recorded by Temple Of The Dog
(From the album TEMPLE OF THE DOG/A&M Records)

Tune down.

④ = D

Moderately Slow Rock ♩ = 69

1st Verse
N.C.(G)

(G6)

Words and Music by
Christopher Cornell

Intro

4

15

I don't mind steal - in' bread (etc.)

2nd Verse

G

C

G/B

G/C

G

G/C

I don't mind

steal

in'

bread

(etc.)

sl sl

sl sl

sl

Chorus

G

G/A

sl

G/B G/C G G/A G/B G/C DS ES DS ES sl.

DS ES DS ES DS ES DS ES sl. G G/A

G/B G G/C G/B

Chorus G G/A G/B G G/C

G/B DS ES DS ES sl. DS ES DS ES sl. sim. sl.

Chorus G G/A G/B G G/C

G/B 12. DS ES DS ES

amp questions

Alex Aguilar

Send Questions to: Amp Questions, P O Box 1490, Port Chester, NY 10573

Question: I recently purchased a 100-watt JCM Lead Series head and a JCM900 lead cabinet. The head is very clean, and I would like to add reverb as an effect. I have been told that reverb pedals are no longer in production. Do you have any suggestions as to how I can produce reverb on my amp?—Mark Raskin/New York, NY

Answer: There are several commercially available reverb units that will handle the job nicely. In the floor pedal category, check out the Boss Digital Reverb. This unit runs on a single 9-volt battery, and is very portable. In the rack mount category, I would strongly recommend the Alesis products, such as the MicroVerb and QuadraVerb. These digital effects will not only provide a good reverb sound, but will also provide delay and slap echo sounds.

Another possible choice would be using a spring reverb unit. Such a device uses analog technology (delay springs) to produce the desired effect. Many purists still prefer this type of reverb to the digital variety. In this category, products worth checking out would be the Tube Works reverb unit, and the custom reverb units made by Diaz Amplifiers.

Finally, your Marshall can be modified to incorporate an internal reverb circuit.

This is a fairly elaborate modification in that a reverb pan and drive circuitry must be added.

Question: I own a Marshall Lead Mosfet 3210 that I bought in Europe. The amp was originally set up for 220-volt operation, but has been converted for operation here. The problem is that the gain channel cuts in and out. The red indicator light still comes on when I hit the footswitch for the gain control, and the clean channel works fine. Any ideas on what could be wrong?—Johnny H. Chadwick/Lampasas, TX

Answer: Since you indicate that the clean channel on the amp works fine, then I would concentrate on the unit's switching circuitry and lead drive stages. First off, make sure that all solder joints on the circuit board are in good shape, particularly those that hold the potentiometers in place. This can often lead to many problems in amps whose printed circuit boards are held in the chassis by the pots. Obtaining a schematic for the unit is essential. Then trace the signal path with the unit in the lead mode. Pay special attention to the switching logic; that is, that all audio switches are in the proper state according to the footswitch selector.

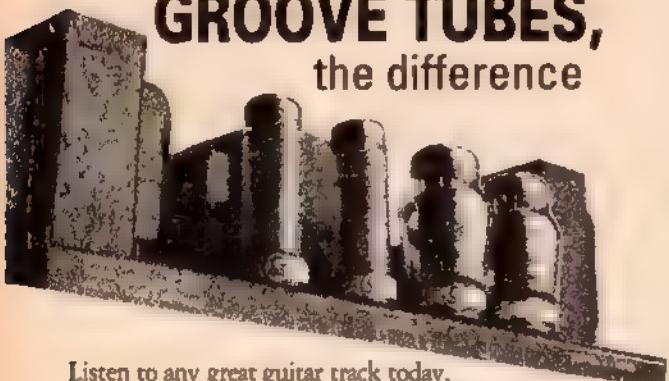
Question: What is the difference between placing effects between the preamp and power amp, or placing them in the effects loop of the amp?—Lou Anthony/N. Hollywood, CA

Answer: Depending on the design of the amplifier, the effects loop and preamp-out/power amp-in circuitry may or may not be one in the same. For example, many amplifier manufacturers place the effects loop at the final stage of their preamp circuit, so thereby the "send" is, for all intents and purposes, also the preamp out. This places the return stage at the beginning of the power amp, and also serves as a power amp "in." This circuit placement has provided the best results for me, in both Marshall and Fender amp mods.

Other amplifier manufacturers differ in their placement of the effects loop. I know of at least one prominent amp maker that places the loop before the tone control circuitry. This particular arrangement can lead to problems when channel switching with a reverb unit in the loop, as some of the previous channel's signal still lingers on after the switching has occurred. ☐

Alex Aguilar does custom amp mods and repairs at Aguilar Electronics, 1600 Broadway, New York, NY

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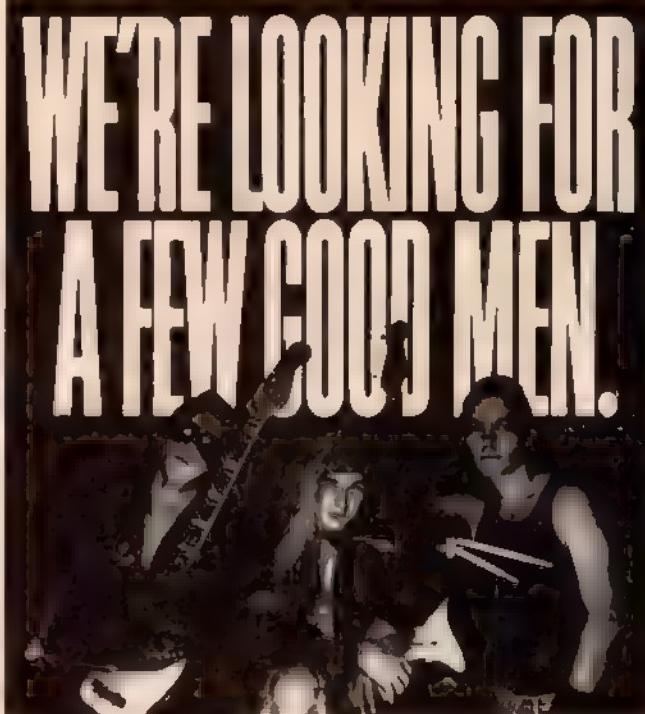
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Guitar Questions

by Barry Lipman

Send Questions to: Guitar Questions, P O Box 1490 Port Chester, NY 10573

Question: How can I check my intonation?—Rob Jordan/Limestone, ME.

Answer: Checking your intonation is easy if you have a quartz digital tuning meter, preferably one with a meter readout rather than one with only LEDs. Be sure your strings are relatively new, with at least 3/4 of their expected life left.

With your guitar tuned to pitch and held in playing position, compare the note at the twelfth fret with the octave harmonic at the twelfth fret. They should be the same.

If they are the same and you still have intonation problems, check the open strings and the other fretted notes. If particular frets are out and others are in, look to see if the frets are worn to the point where the string is not leaving from their centers. If so, you may need a grind and polish or new frets to cure the problem. If you can't find much wear, your guitar's fret scale itself might be the culprit. Bad scales are not uncommon on handmade or on very cheaply made instruments.

If the intonation starts out bad on the first few frets and gets progressively better going up to the twelfth, your guitar may have a misplaced nut. That will throw the entire scale off. You will need the assistance of a competent repair person to relocate the nut.

tance of a competent repair person to relocate the nut.

That pretty much covers checking the intonation. I'll discuss more on actually setting intonation in future columns.

Question: I have two problems with my guitar that return not long after they are repaired. First, the black screws in my bridge rust soon after I replace them with new ones. Second, every time I get my truss rod and intonation adjusted, the guitar goes out again. What can be done, or will I just need to get the guitar fixed all the time?—Ted Wray/Mt. Kisco, NY.

Answer: The rusting of black screws can be slowed down by sealing the screws with a coat of clear lacquer or other coating. Before you install the new screws, clean them with alcohol to remove all traces of oils or silicones left over from the manufacturing process. Apply a clear coat of satin (no-gloss) lacquer, polyurethane, or varnish and let dry thoroughly, preferably overnight. This should retard any rusting or tarnishing. Eventually the coating will chip or peel and the problem will recur, but hopefully you will get more time out of the parts using this protective method.

As for your second problem, there are

several points worth considering. Some of them may apply and help your guitar retain its adjustment for a longer period of time. Truss rods, like tuning machines, prefer to be tightened rather than loosened. If you must loosen a truss rod, always go a bit too far and finish the adjustment by tightening.

To further ensure the stability of the adjustment, flex the neck slightly and recheck the adjustment. Sometimes this little bit of flexing can settle in the rod enough where re-tightening is required. If so, keep flexing and tightening until stability is achieved. Every once in a great while this technique will reveal a rod that has become unseated. The more you tighten it, the more it comes out. Usually a rod will begin to hold its adjustment after a couple of flex and tighten cycles.

If the truss rod adjustment won't hold, the action will not stay put and that can affect the intonation. However, the most common cause of recurring intonation problems is that the intonation was set with the guitar in the workbench instead of in playing position. I cannot stress the point enough: Always check the intonation in playing position in order to properly account for neck flex. ☐

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682 Jane's Addiction	
673 Cracker	
124 Robert Cray	
693 Hootie & the Blowfish	
656 The Cure	
287 Billy Ray Cyrus	
684 Damn Yankees	
640 Def Leppard	
123 Bo Diddley	
652 Dire Straits	
188 Dr. John	
268 Bob Dylan	

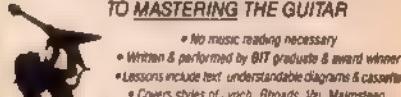
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PERFORMANCE NOTES

Continued from page 37

the song there are shifts back and forth between double- and half-time feels.

Following the second chorus (1:46), Marty takes a brief solo (four bars) based on A Pentatonic minor (A,C,D,E,G), with the inclusion of passing tones, as the song modulates up a whole step to the key of A minor. After the third verse, Marty takes his second solo (2:39), 12 bars this time, playing lines based on G Mixolydian (G,A,B,C,D,E,F) and the G Blues scale (G,B^b,C,D,^bD,F) for the first eight bars. The song then modulates again up a whole step, with Marty playing lines based on the A Blues scale (A,C,D,E,^bE,G), ending with a fast A Dorian line (A,B,C,D,E,^bF,G). His articulation, as usual, is just about perfect.

WOULD?

This spooky tune is the lead track on the highly-successful *Singles* soundtrack, written, performed and produced by Alice In Chains, written as a tribute to Andrew Wood, deceased lead singer of Mother Love Bone. Composer/guitarist Jerry Cantrell plays two parts throughout the tune, one semi-clean rhythm part and one very distorted, thickly-toned lead part. The dark tonality is set up with a chord change from F#m to G on the verses and Bm to G on the choruses. Over the chorus sections, solo lines are based on B Aeolian (B,C,D,E,F,G,A). For the solo, Jerry plays over a new lick on the verse changes (the rhythm guitar doubles the bass), and the slow, melodic lines are based on F# Pentatonic minor (F#,A,B,C,E) with the inclusion of the ♯6, D.

The outro features a key change to D Major, with Jerry adding a very cool rhythm lick (doubled by the bass) at 2:49. The song ends with Cream-like ("I Feel Free") D79 chords. ■

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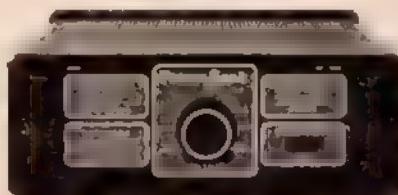
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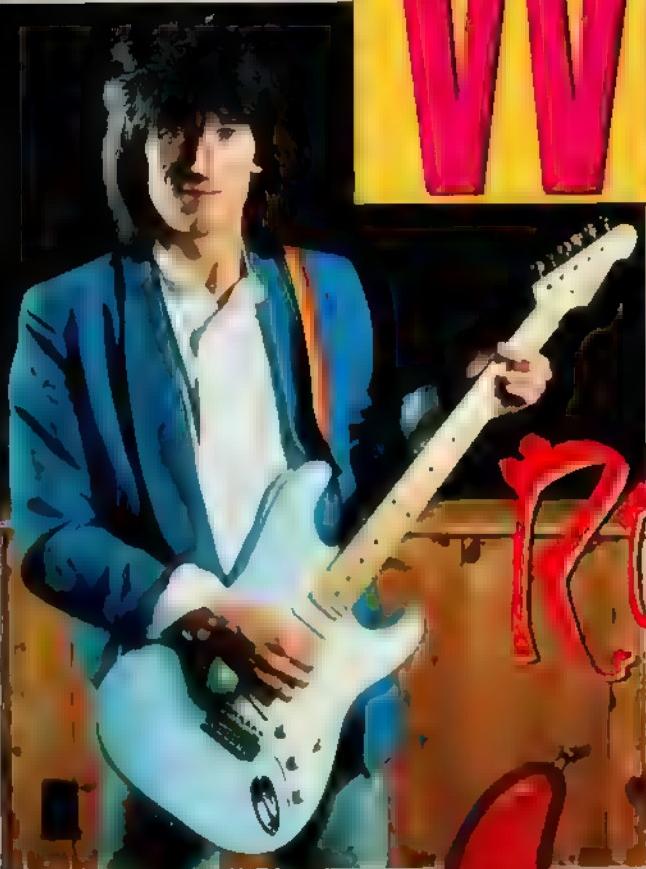
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Continued from page 6

issue. It really touched me to read about the awesome respect that other artists have for Randy's talent and his contributions to the art of rock music. Randy's playing has had a great influence on me, and I appreciate all that you do to keep his memory alive.

I would also like to commend you on your interview with Randy in the July '92 issue. I enjoyed reading about how he developed his style, and the fact that he did not own a stereo was very interesting. It's sad that he was taken from us so very early on in his career. Not only was he a phenomenal guitar player, but he was also a shining example to young people and a great human being. Thank you for all that you do to make sure we do not forget him.

James E. White
Auburn, AL

I have just purchased your July '92 issue with the magnificent Randy Rhoads on the cover, and I would like to give you a big thanks for the interview with him. Although I have been playing guitar for three and a half years and reading your magazine for two and a half years, I only discovered Randy about a year and a half ago. Therefore, due to the scarcity of Randy's material in Ireland, this is the first of his interviews that I have read, although I have read countless other articles about him.

It made me realize that apart from being a phenomenal guitarist and musician, how great of a person he must have been and how much unfulfilled potential he had to give to us. It made me sad to read about what he was planning to do on his third Ozzy album, which I can imagine would have made his previous work look positively amateurish. His playing has been a great inspiration to me, tenfold more than any other guitarist. What with brilliant melodic solos like "Mr. Crowley" and "Flying High Again" to name but a few, his whole approach to the instrument, at that time, was so unique that mere words alone cannot describe it.

Finally, I would be most grateful if you would publish this letter as I would love to hear from fellow American fans and maybe even people that he taught! I would also like information from anyone who has any Randy memorabilia (bootlegs, videos, t-shirts, posters, etc.) for sale as I would be willing to buy anything connected with him (at an affordable price, of course). So, please, anybody and everybody get writing to me at the address shown:

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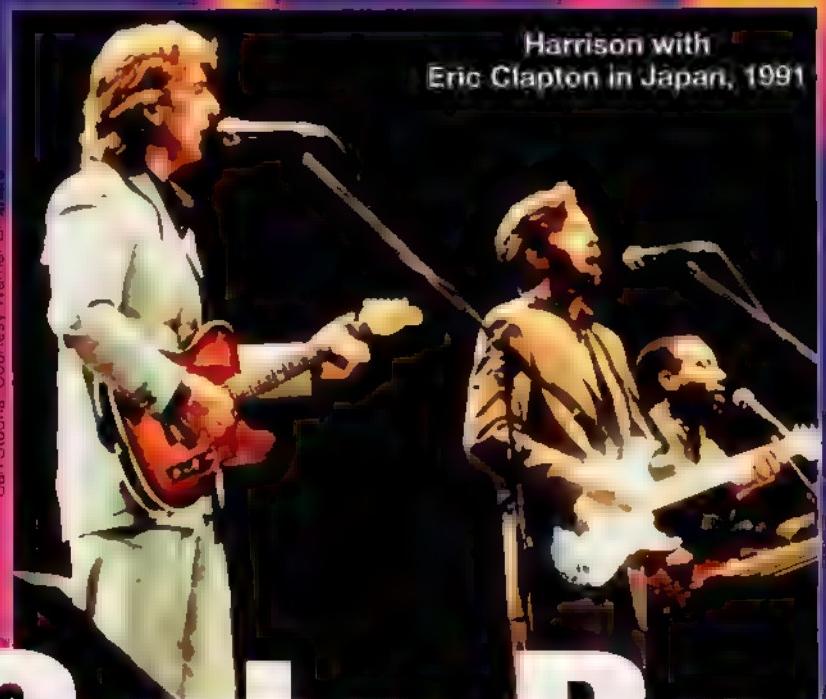
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GUITAR PLAYER Magazine December 1990



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GEORGE HARRISON



Harrison with
Eric Clapton in Japan, 1991

Carl Sturka/Courtesy Warner Bros.

Gets Back

The lead guitarist of the most famous band in the history of popular music uses his finger repeatedly at the digital radio of his high-end rent-a-car as he winds his way down L.A.'s famous Sunset Strip. "Fifty seven thousand stations and nothing on," he grumbles amiably, echoing Bruce Springsteen, whose billboards dot the strip like old Burma Shave signs. He finally settles on an oldies station playing Fats Domino, which he cranks up with a contented sigh. He's in town to touch base with his record company about the final details concerning *George Harrison Live In Japan*, his in-concert two-CD set recently recorded in Japan.

by Vic Garbarini

with a little help from his old friend Eric Clapton. Half the album is devoted to Harrison's Beatle compositions, and it's a pleasant surprise to recognize how incredibly modern they sound—in many cases weathering the years much more gracefully than compositions by those two other guys. Even more surprisingly, he's more than happy to discuss almost every aspect of the Beatles experience: What was it like to deal with Paul's ego and John's eccentricities in the studio? How did he get Clapton into the *White Album* sessions? How was the *Abbey Road* medley cobbled together? And how do you develop a guitar sound by combining New Delhi with New Orleans? His answers are weary, bemused and deadpan, and he projects a warm, earthy, garrulous warmth, free of bitterness evident on his face almost two decades ago. "I'm funny. When I'm not being funny, I'm still being funny," he says. "I'm a philosophy student." He's serious about its influence on his playing, his irreverent and wacky wit surfaces immediately. "Ah, so you're a loony," he cracks in his nasal Scouse drawl. "Fire away."

He begins the *Live* album with "I Want To Tell You," which is a real turning point for him. "I remember hearing that weird discord after the first line and the whole new dimension opening up..."

"Do you like this?" That's an E7 with an F on top and I'm really proud of that chord. I invented that chord. It's also in "I Want You/She's So Heavy" after "You're driving me mad—DAT DAT DAT." That hit. There's only one other song, to my knowledge, where somebody copied that chord—Harrison on the Pretenders on "Back In The Chain Gang." And I think you're right."

He's referring to *Rubber Soul* and *Revolver*, which are two albums which I really like. I became more...conscious, I guess. You listened deeper somehow, and around that period I began to really enjoy the music—not just my own guitar playing, but everything we did as a band, including the songs that the others wrote. It deepened and became more meaningful.

You studied North Indian classical music around then, which utilizes amazing micro-tonal slurs and bends. Gradually your guitar playing became more elastic yet still precise, especially your slide. Is there a connection there?

I think there is, because whatever I heard in India has got to come out in some way or another. For me, I think Indian playing is all about the inflection of how you bend, and certain things I play have a similar feel. Indian people usually play block chords in different tunings. My solos are a bit like that. I'll add a harmony line to it as well. Like on *All Things Must Pass*?

Exactly. But now I'm not trying to copy Ravi Shankar; I'm trying to bring Indian music on a slide guitar. It's played like a slide guitar, but like a sitar. The slide is cranked up and the sympathetic strings are so precise and in tune, pitch bend, the slow section, when he was really unbelievable just how much precision was involved. I can't compare myself with Indian musicians, but I learned on the next Beatles album?

When I got back from this incredible journey, I was at a loss what to do. We were at a sitar player, which I don't remember much at all. I mean, I can't even remember what cars were just all filled up with ragas and sitars. I can't even imagine thrashing through [single] "I'm Fixin' to Go," singing, "I'm fixin' to go." So "Lucy in the Sky with Diamonds," you'll hear me sing, playing the melody with my voice, which is what the instrumentalist does in Hindustani vocal music. Paul told us that he wouldn't let you echo his vocal phrases like that on guitar, and that was one of the causes of the band's breakup. Was McCartney just trying to pull the band together in the later days, or had he turned into a musical control freak?

A bit of both. George and Jones Paul "dictated" for the better of a song, but at the same time it prompted some good stuff that could have gone in another direction. George Martin also. But they're both



Bob Gruen/SYGMA

With Billy Preston at Madison Square Garden, 1974



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apologized to me for all that over the years. At that point in time, Paul couldn't really see beyond himself. He was so "on a roll," as they call it, he was a roll encompassing mainly his own self. And in his mind, everything that was going on around him was just there to accompany him. He wasn't sensitive to stepping on other people's egos or feelings. Having said that, when it came time to do the occasion [of mine]—although it would be difficult to get to that point—Paul would always be really creative with what he'd contribute. For instance, that galloping piano part on "While My Guitar Gently Weeps" was Paul and it's brilliant right to this day. On the *Live* album I got our keyboardist to play it note for note. And you have to hear the bass line. Paul played on "Something" to know that when he wanted to, Paul could give a lot. Ringo said you had the toughest job in the Beatles, trying to squeeze your songs in and even being told what to play. Was that true even on obviously great songs like "My

"Piggies." You mean on "While My Piggies Gently Weep" [laughs]? Hardly an acid flashback are we, Harrison?

[Laughs] No, but it's true, it wasn't easy sometimes getting up enthusiasm for my songs. We'd be in a recording situation churning through all the Lennon/McCartney, Lennon/McCartney, Lennon/McCartney! Then I'd say, [meekly] "Can we do one of these?" When we actually started recording "While My Guitar Gently Weeps" it was just me playing the acoustic guitar and singing it and nobody was interested. Well, Ringo probably was, but John and Paul weren't. When I went home that night I was really disappointed, because I thought, "Well, this is really quite a good song, it's not as if it's crap!" And the next day I happened to drive back into London with Eric [Clapton] and while we were in the car I suddenly said, "Why don't you come and play on this track?" And he said, "Oh, I couldn't do that, the others wouldn't like it."

Was that a taboo thing with the Beatles?

It wasn't so much taboo, it's just that nobody'd ever done it before. We'd had oboe players and other people in for overdubbing, but there hadn't really been other prominent musicians on our records. So Eric was reluctant and I finally said, "Well, damn, it's my song and I'd like you to come down."

Did that cause more tension with the others? How did they treat him?

The same thing occurred that later happened during "Get Back" when Billy Preston came into our office and I pulled him down into the studio and got him on

the electric piano. Everybody started behaving and not fooling around so much! And the song came together nicely. Yet rumor has it that you weren't satisfied with your performance on the record. Why?

Actually, what I was really disappointed with was take #1, where I played acoustic and I was struggling to get some enthusiasm for the song. That's the one that's being bootlegged, because Abbey Road used to play to people when they did the studio tour [laughs]. I was happy about the final version with Eric at the time. But later I realized what a shitty job I did singing it. Toilet singing! But over the years I learned to get a bit more confidence. I wasn't so much learning the technique of singing, it was just learning how not to worry.

Did you give Eric any sense of what you wanted on the original solo? He almost sounds as if he's—perhaps unconsciously—imitating your style a bit.

You think so? I didn't feel he was copying me. To me, the only reason it sounds Beatle-ish is because of the effects we used—put the "wobbler" on it, as I call it. As for direction, it was just "Play, my boy." But when we started rehearsal for this Japan tour, he made a conscious effort to recap the solo that was on the original Beatles record.

Care to critique his playing on the *Live* version?

Um, well, he starts off playing the first couple of fills like the original; and the first solo is kind of similar. But by the end solo he just goes off into new territory. Which is why I think guitar players like to do that song; it's got nice chords, but it's also structured in a way that gives a guitar player the greatest legitimate excuse just to wail away. Even Eric played it differently every night of the tour. Some nights he played licks that almost sounded like flamenco. But he always played exceptionally well on that song.

Turning the tables, you must have made contributions to Lennon/McCartney songs that people aren't aware of. John, in particular, was such an intuitive musician. Did you help him flesh things out?

Yeah, on some songs there was a large contribution, on others none. Basically most of John and Paul's songs were written in the studio. Me and Ringo were there all the time, so as they were being written they were being given ideas and structures, particularly by John. As you say, John had a flair for feel. But he was very bad at being able to know and explain exactly what he wanted to get across. He could play a song and say, "It goes like this." Then he'd play it again and say, "How does that go?" Then he'd play it

again—totally differently! Also his rhythm wasn't very fluid. He'd miss beats out or maybe jump a beat... Like a lot of the old blues players.

Very much so. And he'd often do something really interesting in an early version and after a while I used to make an effort to learn exactly what he was doing the very first time he showed it to me. So if the next time he'd say, "How'd that go?" we'd still have the option of remembering what he'd originally played. For instance, "Instant Karma" goes [sings]: "Instant Karma's gonna get you, two, three..." it kind of skips a beat every so often. He did that on a number of things. During the Beatle days, Dylan seemed to inspire you guys lyrically while you amazed him musically, partly inspiring his electric period. Paul said *Rubber Soul* was "John doing Dylan," and Bob's first comment about the Beatles was, "Those chords!" Did you ever talk about songwriting directly with him before the *Willyburys*?

Yes, and it was just like you were saying, I was playing guitar with Bob at his house and we were trying to write a tune and I remember saying, "How did you write all those amazing words?" And he shrugged and said, "Oh, well, how about all them chords?" So I started playing and said it was just all these funny chords people showed me when I was a kid. Then I played two major 7ths in a row to demonstrate and suddenly thought, "Ah, this sounds like a tune here." Then we finished the song together, and it was called "I'll Have You Anytime."

As for *Rubber Soul* and inspiring each other, Dylan once wrote a song called "Fourth Time Around." To my mind, it was always about how John and Paul, from listening to Bob's early stuff, had written "Norwegian Wood." Bob sounded like he'd listened to that and wrote the same basic song again, calling it "Fourth Time Around," as if the same tune kept bouncing around over and over again. The same cross-fertilization seemed to be going on between the Beatles and the Byrds around the "Help!" period. "If I Needed Someone" has got to be a tip of the hat to [Roger] McGuinn, no?

Well, Roger himself states that the first time he ever saw a Rickenbacker 12-string was when he saw *A Hard Day's Night*. He certainly did stamp his personality onto that sound later. We were friends with the Byrds and we certainly liked their records. As any guitar player knows, with that open position D chord you just move your fingers around and you get all these little maladies...er, melodies! Well, sometimes maladies [laughs]. And that became a thrill, to see how many more tunes you

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could write around that open D, like "Here Comes the Sun." But...wait, I'll tell you what it was about! "If I Needed Someone" was actually directly inspired by the Byrds' version of "The Bells of Rhymney." It's true.

Did the Beatles' time in Hamburg stretch you musically as well as get you to gel as a band? Was that when all these "new chords" began to integrate into the Beatles' style?

Yeah, because we had to play everything. Before we went to Hamburg we never really had done any gigs. We'd played a few parties and we'd never had a drummer longer than one night at a time. So we were very ropy, just keen young kids, but we didn't have a clue. As a band we weren't a unit. Then we went there and were playing eight hours a day for 11 or 12 months on and off over a two-year period. So at first, we'd play all of our heroes' music, like Little Richard, Chuck Berry, Buddy Holly, Everly Brothers, Fats Domino, Ray Charles and Carl Perkins. Eventually we had to stretch and play a lot of stuff that we didn't particularly know. We'd play tunes like the theme from "Moonglow" and "Taste of Honey." If you're coming in with a hangover from the night before and you have to start playing at three or four in the afternoon and you've got hardly any people in the club, you're not going to jump up and down and start singing "What'd I Say." You're going to sit down and play "Moonglow." That's also where we developed our harmonies, from doing Shirelles stuff. We discovered the option of having three-part harmonies, or a lead vocal and two-part backup, from doing that old girl-group material. Eventually it all combines together.

Carl Perkins had to be your prime influence as a guitarist—right up through the Willburys. What was it like playing with him and what is it about his sound that captivated you?

I love Carl, he's such a sweet fellow, and it was great playing with him on the TV special. I even used a Gretsch again for that, the Tennesseean, which I like to call the Eddie Cochran/Duane Eddie model. I heard "Blue Suede Shoes" on an oldies station the other day and I tell you, they don't come more perfect than that. Nowadays we have all this digital stuff, but the records of that period had a certain atmosphere. Part of that was technical, because in a way they mixed them as they did it—the engineer would have to pot the guitar up or down or whatever. It was a blend, but it was also affected by the live slap they were using. Carl was playing that amazing but simple country-blues/rockabilly, and I loved the way you heard that slap bass—the combination between the bass, the drum and the slap,

how they all join together to make that kind of feeling. Elvis had it too; it was the same studio.

Any contemporary bands that struck you over the last few years as having a bit of that same spark?

I can't say I've heard anything that really gives me a buzz like some of the stuff did in the '50s and '60s. The last band I really enjoyed was Dire Straits doing *Brothers In Arms*. To me, that's music; good music played well without the bullshit. In terms of new bands, my son played the Black Crowes for me recently and I thought they were really alright.

What about the post-Van Halen guitar crowd? Do they all sound to you like they get paid by the note, or can you hear some depth there?

Some of them have depth. The problem is that most guitarists in rock and heavy metal today all sound the same. Some of them can play amazingly fast. I admire that because I'm so slow, I can't put more than four notes together in a run [laughs]. But...

Some, like Van Halen, make creative leaps, but with a lot of them you always know what the next note's going to be.

Exactly. It's all very much a cliche now, and I try to avoid cliches. You know who I think is brilliant, just incredible, is Gary Moore. He can blow all that really fast stuff but his pitch is great and he's so precise. Plus he's able to have structure and composition within that kind of madness. Was it fun playing live with the Beatles? Ringo said he'd only play the backbeat because you couldn't hear each other with the screaming and primitive amplification.

Well, we had 30-watt amps until we got the really big 100-watt amps at Shea Stadium. And nothing was even miked up through a PA system—they had to listen to our amplifiers and the two vocal mikes. **Did you ever give up and just mime?**

Yeah, sometimes we just played rubbish. At Shea Stadium John was playing that little Vox organ with his elbow, and he and I were just laughing to each other where we were supposed to be doing the background vocals. Just couldn't hear a thing. When you can't hear your voice on stage you tend to go over the top and sing sharp.

What did you use on stage for the *Live* album?

For the slide stuff I used that Eric Clapton model, the EC Strat that has overdrive on it which gives a really good, tight sound. To me, the intro to "Cheer Down" almost sounds like a studio recording. My other main electric guitar is a limited edition Roy Buchanan BluesMaster. It's an exceptionally good quality, heavy duty version of a Telecaster. And I bought—

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and I'd like to stress *bought*—some new Gibson acoustics for things like "My Sweet Lord."

The medley on the back of *Abbey Road* is a seamless masterpiece, and would probably take a '90s band ages to put together even with modern technology. How did you manage with eight-track recorders?

It was all worked out carefully in advance. All of those mini-songs were never completed tunes, so there was only a bit of a chorus here and a verse there. We just welded them all together into a routine. Then we actually learned to play the whole thing live. Later, when we overdubbed voices, we did basically the same thing. From the best of my memory, we learned all the backing parts, and as each piece came up on tape, like "Golden Slumbers," we'd jump in with the vocal parts. Because when you're working with only four or eight tracks you have to get as much as possible on each track.

Nowadays with digital you can try an infinite number of guitar solos. Did doing another take on a solo require redoing almost the entire song?

Almost. I remember doing the solo to "Something," and it was dark in the studio and everybody was stoned. But Ringo, I think, was also doing a drum overdub on the same track and I seem to remember the others were all busy playing. And every time I said, "Alright, let's do it again"—because I was trying to work it out and get better—they all had to come back and redo whatever they'd just played on that overdub. It all had to be squeezed on that one track, 'cause we'd used up the other seven. That's why after laying down the basic track we'd work out the whole routine in advance and get the sound and balance. You'd try to add as much as possible on each track before you ran out of room. On one track we might go, "Okay, here the tambourine comes in, then Paul, you come in at the bridge with the piano and then I'll add this guitar riff." And that's the way we used to work.

One last metaphysical question: You made music that awoke and changed the world. Could you sense that special dimension of it all while it was happening, or were you lost in the middle of it?

A combination of both, I think. Lost in the middle of it, not knowing a thing—and at the same time knowing everything. Around *Rubber Soul* and *Revolver* it suddenly seemed to be happening for some purpose. The main thing for me was having that realization that there was definitely some reason for being there. And now the rest of my life as a person and a musician is about finding out what that reason is, and how to build upon it. ☐

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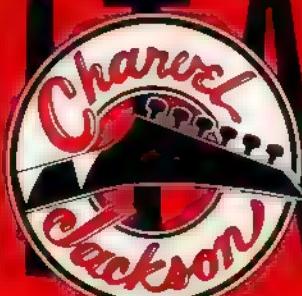
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Continued from Poster

particular pattern. I play the way I play, and maybe stretch my fingers a bit across the neck.

Do you play a wider neck than you're going to use in the show?

No, I'm not that complex about it. It's more thoughtless and mechanical? Exactly. I can't even hear the guitar. I don't plug it into an amp, which is really important.

Are you playing at the top of your game all the time?

I try to. One of the things I cannot stand is to fuck up (*laughs*). I mean, we all make mistakes, but we try to do our best not to. It sort of lessens the chance of screwing up an entire solo if you try and do it as best you can. I probably overdo it. I start at the top and if I'm lucky, I get even higher.

You have an eclectic listening background, including your enjoyment of Joni Mitchell and Cat Stevens. Does that ever creep into the music?

Yeah, it does. I jammed with Carole King once. Just to get on stage with her was a highpoint in my career. She knows my mom and we got to be friends. I talked to her about playing on something when she gets back to the studio. Everything that I enjoy listening to I'm gonna play. Guns N'Roses fans might be surprised that you are in awe of Carole King.

Or Chaka Khan! I think everybody'd be surprised that I like listening to classical music, and I do that a lot. My average listening is typical of what people might expect it to be as far as what we do. Listening is a really personal thing. My favorite song on a record might not necessarily be something that somebody else would like. I'm a huge fan of Stevie Wonder. I'm one of the few guys in the band, or one of the only members of the band, that's really heavily influenced by that sort of '70s brand of funk rock. I use that a lot. It has a definite effect on my playing.

Do you enjoy hearing your songs on the radio?

Yeah, when I hear them I enjoy it. I haven't had too many instances where I listened and didn't. You get so close to the material by putting it together, producing it, mixing it, and mastering it that you just don't want to know about it any more. It's impossible to be objective about it after a while. You wrote the stuff, you recorded it, and after it's all said and done, to hear it on the radio is great but you don't want to sit around listening to it.

With the passing of time can you now be objective about *Appetite*?

I can be, at this point, because it's years old, but I don't listen to that either. When I

hear it, it sounds a little bit immature to me, in some ways. It just sounds as old as it is. It's cool. There's nothing wrong with it. I'm still proud of it because even though it's years ago, there's nothing on it that I don't like. I still think the playing on there and the attack were really cool. There's certain things in the mix on certain songs, like in "Jungle," where it wasn't heavy enough for me. I think about that. As far as the experience goes, the only nightmare that I can remember from *Appetite* was trying to count in that "Sweet Child O' Mine" riff (*laughs*).

Now that you have the spotlight, do you feel any extra responsibility to do your best? It's like the difference between high school sports and professional sports.

I have to say it is sort of a pressure, because there's a certain level of excellence that you need to have, especially in front of that many people. You can play a small club and screw around, but you can't really do that in front of 50,000 or 80,000 people. So there's a little bit of pressure, but [I'm] not that conscious [of it] at the time. It's just before you go on stage.

Can you remember when you recognized that you had a style?

No. I never gave it that much thought either. Someone had to tell me that (*laughs*). I know what I sound like, I know what the whole band sounds like. When I hear us playing, I know it's me and I know it's Duff, and Axl, and all that, so I never gave it much thought. And I never ripped off anybody's licks to the point where if I hear myself playing I hear somebody else. In the guitar community you're known for your heavy, Pentatonic blues playing, but you also have the chops.

Bless them, thank you. All that shit is more or less subconsciously important to me to be able to have it sound right. I scrutinize everybody else's playing to the point where I wouldn't make that same mistake twice. Do you know what I'm saying? When I hear a guitar, I listen to it. I listen to licks that other people are playing and go, "God, he could've hit this note and it would've been really cool." And so when I'm playing, I try to hear exactly what I want to hear and have it come out of my fingers.

In order to do that, are you aware of the chord voicings, or say, the bass adding the 7th?

No. I'm not well-schooled technically compared to guitar players these days as far as patterns and scales and things like that. I think about what I am about to do and my fingers will be on that note. I have to hear it in my head first, and then go for it. It just takes experience to know exactly what every note on the guitar sounds like

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so you can pull it out of the hat. When you do a solo it's really just from the gut. You don't have any patterns, or a place that you want to get to?

Right. And also, I've only got so many years of experience. I'm not so good that when we're playing live every solo's perfect. I don't always pull it off and I don't always reach the note that I'm going for. You know, you just have to learn from that, and try and remember that if you fucked up the last time, try and get it right the next time. So in preparing a solo, you'll think it, but then you'll have to play it, as opposed to picking the whole thing through in your head?

Yeah. I don't usually listen to a song if we're recording and think about the melody. I usually just go right in and jam it first, and go for the gut feeling. Then I might listen back to it and change a couple notes so it's exactly like what I wanted to hear.

Did you hear the opening melody to "Sweet Child O' Mine" in your head?

No, "Sweet Child O'Mine" was a joke. It was a fluke. I was sitting around making funny faces and acting like an idiot and played that riff. Izzy started playing the chords that I was playing, strumming them, and all of a sudden Axl really liked it. I hated that song because it was so stupid at first (*laughs*). I hated the guitar part. Now I really like it because I've gotten it to the point where it sounds really good when I play it live, and I'm so used to the song so I like it a lot more. But it definitely wasn't something I hummed out in my head. It was more like me fucking around with the guitar. On stage you're walking around almost all the time. You're playing to the monitors as opposed to the band. It's not like the club days where you would sweat and it would hit Duff.

Yeah (*laughs*). Well, that's part of the price of headlining in arenas. I don't even use the monitors. They're just vocals (*laughs*). I'm hearing the house and my amp, the drums, and everybody else in the band. But it's not the monitors.

Is that enough of a community spirit to make for a great show?

Yeah. When we have a magical show it's the same as playing anywhere and having a good show. It does take a little bit more work. You have to be a bit more aware of where you are at any particular time on stage. Even if you're not thinking about it and you run 50 yards one way, when you end up wherever you're going you've got to make sure that it sounds pretty cool over there.

Do you map out a "sweet spot"?

At soundcheck, because every building's different. I do try to find places where I know that I'll feel comfortable. Certain shows you just cannot get it right and it's always a drag because I cannot get it off my mind. It has an effect on my playing, but you have to play the show. You can't go, "Well, I can't find the place on stage, so we'll leave it." I try to find the best possible place for certain kinds of sounds. One of my problems is I hardly ever play in front of my amps. I'm getting better at it now, but I usually don't, so to do my solo segment of the show, where it's just me, I can pretty much estimate which places are going to be cool. If it's a hard building, then I might have to adjust a little bit but I won't know until I get there.

Is there any song that's more demanding of you as a guitarist?

The songs that are more subtle are the ones where I really have to buckle down and make sure I've got it, especially if the guitar part's the main voice of the song. On songs like "Estranged" and "November Rain," I have to stop for a second and slow myself down, make sure that I hit the notes correctly so that they don't go out of tune, or the vibrato's not too hectic.

Which of the songs do you enjoy playing the most live?

I enjoy playing "Patience" and "Sweet Child O' Mine" and "Jungle." I'm basically cool with everything. But those are the ones, probably because we've been playing them for so long, that never intimidate me. "Estranged" is something that I like playing, but I have to concentrate, because I have to make sure those melodies are happening. I love playing "Paradise City" and "Civil War." Sometimes it's because they're comfortable and sometimes because I can put in more energy without compromising the quality of my playing. Sometimes it's a give-and-take thing.

What longtime tune has worn the best with you?

"Paradise City." I dig the groove. Always have.

How important is the guitar solo spot to you?

I never used to do that. I've never been a long soloist, which is why my solos are so inconsistent. When I'm playing by myself I'm not really inspired. Lately I've been getting better at it. My best ones are real fluid and it all fits together.

What are you thinking of during the solo spot?

I make it up every night and the only thing I have to worry about is going into "The Godfather" and what key I'm in before I do it. I play a lot of different things. I play the beginning of "Young

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Frankenstein," the violin piece. I play "The Godfather," I play Hendrix stuff sometimes. I have certain killer melodies which I don't mind copying because I really love that stuff, even though it's somebody else's. I play "Red House." I play "Voodoo Child" before "Civil War" all the time. I play the "Scarface" theme sometimes.

When you do your guitar solo on stage, where do you start?

The bass and drum solo before it is in G, and for a long time there I was just playing in G, to come out of their part. Lately I've been going from G to D.

Do different keys mean anything to you as a player?

I think they do to any player. There's keys that you tend to feel comfortable with. For guitar players, especially rock guitar players, it's usually E, A, D and maybe C. Those are standard. The song "Get in the Ring" is in B, and I had to think about it a bit more when I was writing the guitar parts than I would if I was playing it in A.

What does playing in E mean to you as a guitar player?

I have to admit it's just the standard, heaviest part of the guitar, as far as sound goes. The octave up on the neck in E is a place I'm really comfortable in. I like playing in C a lot, and I like playing in D. I like to have that Pentatonic scale, the typical scale, in a place where it's not too high on the neck, but it's just high enough so that I can make it scream. Sometimes I write songs, and I switch the keys around when I'm writing it to the point where it just sounds better. It might need to be a little lower or to be a little bit higher. Even though I was more comfortable playing it somewhere else, to get the sound right I'll change keys and work with it that way.

Who would you have in your dream band if it could include any musician, living or dead?

The guys that are in my band. That's why we do it. I really have to say we're all together because in our eyes we're the ultimate people to play with. But if I was gonna jam with somebody else, I've got to jam with Rory Gallagher on guitar, John Bonham on drums. I'm sure you hear that one a lot. I would love to jam with Jeff Beck. Duff's fine on bass (laughs). Janis Joplin on lead vocal. The Water Sisters on background vocals. Piano? Ray Charles would be a great one. Any saxophonist (laughs). I love saxophone. I can't think of anybody in particular. Oh, the guy from the Stones, though, is great. And I'd name the band "Old Aerosmith."

How did Matt, Gilby and Dizzy get introduced to the band?

Matt I found after being seriously frustrated looking for a drummer. It was a crucial period where we had to get it together if we were gonna stay together. He was playing with the Cult. I saw him a few months before I called him. I had to sit down and go, "Okay, who's the best drummer I've seen, regardless of what band he's in?" I remembered being blown away by Matt with the Cult. So I thought, "I'll just give him a call. The Cult's off the road." I called him, and he came down and we hit it off right away.

How about Gilby Clarke?

We knew Gilby when me and Axl were in Hollywood Rose, which was ages ago. He was in another band, and I met him then. He was a cool guy then and I hadn't talked to him in all these years that Guns N' Roses had been together. I discreetly went through, like, 15 guitar players trying to find somebody to do the spot because we only had three weeks before the first show. Someone mentioned Gilby and I thought, "Yeah, I know him." I talked to him on the phone. He was the only guy that I actually rehearsed.

Did you steal him from his band?

No, I don't think Kill for Thrills were doing anything at the time. But he's fit in great. He's got a great guitar sound, and he can play all the songs (laughs) and play them well.

And what about Dizzy?

Dizzy's an old friend of the band's, too. When Guns were all living in one room off of Sunset, he was in the room next door with his band. We used to have big parties in the parking lot. We always liked him. Axl thought that he was the only guy that could play like Axl enough to alleviate the pressure on Axl to have to play and sing. Jerry Cantrell said it was actually more important that you could hang out with the guys than just being able to play music with them.

Those two things go hand in hand. If you can play, that means you can hang (laughs). That's what it takes to be able to play well together. ☐

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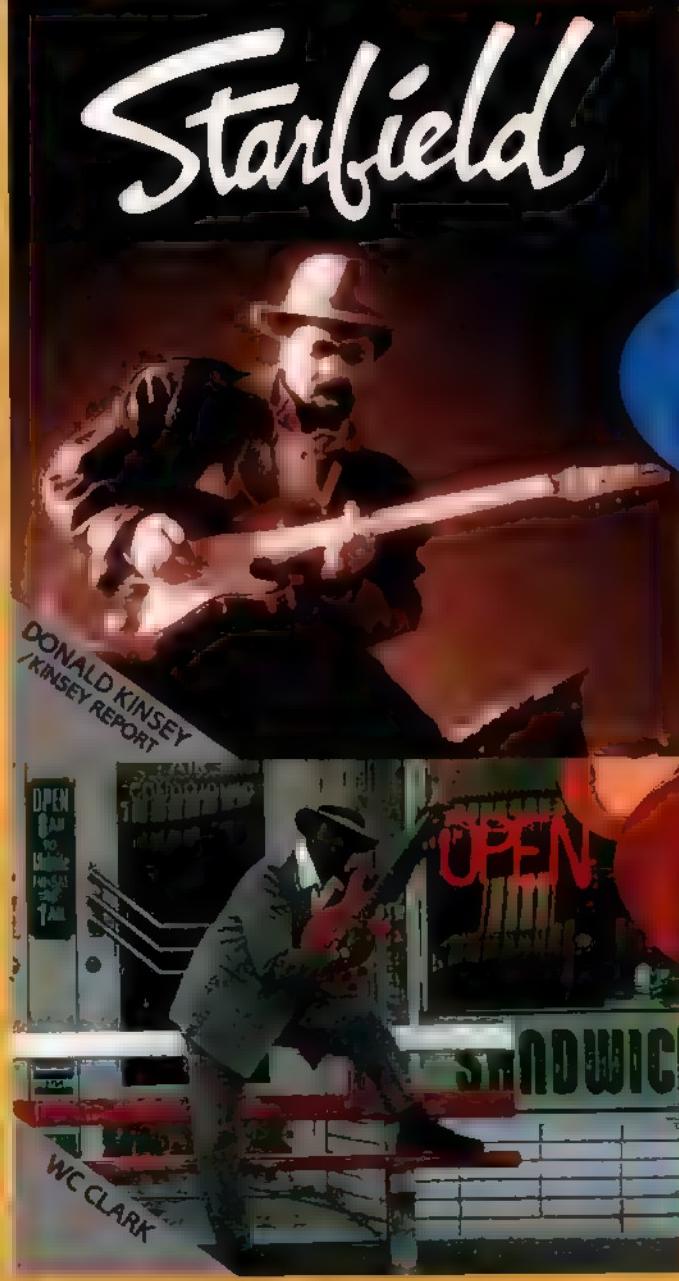
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Continued from page 23

ing. That fuzzbox along with the organ. It sounds like a big J-200 with some fuzzed-out Strat or something.

3 "Proud Mary" from *Chronicles* by Creedence Clearwater Revival/Fantasy Brian: I remember hearing "Proud Mary" and thinking "What's this?" When I was a kid I remember sitting with a transistor radio glued to my ear set at WABC and waiting for that song to come on. I loved it. It's just that uncluttered, great sound CCR had. A little rockabilly and r&b influenced. It's coming from the right place. All that clean 335 sound was new at the time. His vocal take is just ridiculous. The whole sound of that band was an influence, especially this song. It doesn't have to be a broken up, overdriven sound to be a heavy guitar tone for me. "Green River" has a heavy guitar sound.

4 "Lamb Lies Down On Broadway" from *Seconds Out* by Genesis/Atlantic Brian: "Lamb Lies Down on Broadway," Genesis. That's a live thing from Paris. I appreciate the musicianship. They are all playing excellent and in time. It just doesn't move me too much. I saw Genesis when Peter Gabriel had just left the band. I like a lot of that early stuff. It's not my

particular cup of tea. That's a pretty flat performance. It leaves me a little cold. Progressive rock doesn't tear me up. Something that's rockin' and moving and sweating, like Randy Coven's thing, where it has different songs within a song, that I can get behind. This is more like sit down, smoke pot and listen. I was never part of that scene.

5 "Summertime Blues" from *Legends of Rock'n'Roll—24 Greatest Hits of All Time*, by Eddie Cochran/EMI

Brian: I first heard "Summertime Blues" when I first discovered Eddie Cochran in high school. It wasn't this song but "Somethin' Else" made me do the whole thing. I love the way that record sounds. This probably has one of the first electric basses to be on a rock'n'roll record. Electric bass was just coming into play around then. He was doing stuff that wasn't done yet. He put two guitars together, one capoed up, one not. He tuned that low E down to D. He got the rockabilly slap echo really going over the top. He played with flatwound strings. I also want a big, flat, dead sound most of the time. He's not playing electric guitar on this song. They recorded drums a lot hitting a cigar box or phone book; it wasn't necessarily a whole drum kit. It didn't seem to matter. It's the spirit. That's the \$50 recording that sounds

like he spent a million bucks. It's not the expensive guitar and amp setup and the rig and the cabinets and the rack. It's your fingers. I wanted to be like him. When I saw a picture of Eddie, and the guitar is up high, his hair is slicked straight back and those baggy pants, I thought, "This is the way a guy with a guitar is supposed to look." I heard his music and it spoke right to me. I had to go out and play a guitar like Eddie's. I didn't know what it was called. I knew it was a Gretsch. I found one in the *Buylines* paper. I asked, "Is it the really big fat orange one?" He said, "Yeah." I went out and got it for \$100. Eddie summed it all up for me. I don't care if the voice was flat or mistakes were there. Something about the aura of his songs spoke to me. I wanted to be like that.

6 "Little Rock Getaway" from *Guitar Player Presents Legends of Guitar Country Vol. 2* by Jimmy Bryant/Rhino

Brian: This is the kind of stuff I live for. Is that Joe Maphis? It's a unique guitar sound. He's got some Django-esque yet country bends in there. It's a country cat influenced by Django, just like I'm a city guy that's influenced by country. That's the real stuff. To me, guitar playing gets down to that—I always wanted to sound like myself. I want people to hear the radio and go "That's Brian Setzer." When Eric

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EXCLUSIVE REPORTS DIRECT FROM EARWITNESSES

Tiny Wunderboxes Descend Into Hands Of Astonished Musicians

"I Knew I deserved a miracle, but three is beyond Belief!"

By Mickey O'Callahan

Special Correspondent

Politicians, military, noted scientists even speculate

arrived digital has the community guitarists, keyboardists, bassists, vocalists and other music abuzz.

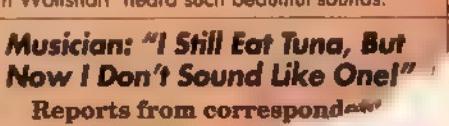
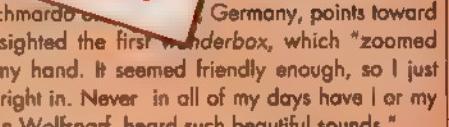
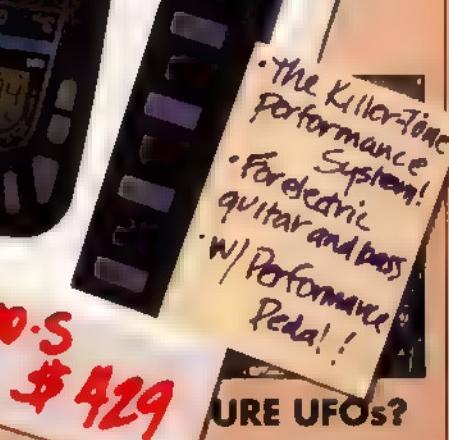
The first astonishes the appearance of the boxes," as the press is calling them, that never before have heard such powers of expression in such compact packages, without matching. And what represents a first own a high-quality processor, many plenty of use for friends.

Equally astonished manner in which appeared — experts that such technology and size was years off.

sent! Yet here we are, in the present, and musicians the world over are

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TRUE UFOs?

Rich Schmidbauer, Germany, points toward he sighted the first wunderbox, which "zoomed into my hand. It seemed friendly enough, so I just held it right in. Never in all of my days have I or my ears in Wolfsnorf heard such beautiful sounds."

Musician: "I Still Eat Tuna, But Now I Don't Sound Like One!"

Reports from correspondents around the globe indicate sudden changes

Believe It.

FIRST SIGHTINGS OCCUR ON THE DAY OF ELVIS' DEATH! Mere Coincidence — or Is There Something to Send a Message?

Those who remember Elvis Presley fondly tend to dismiss accounts of his recent sightings. But even the most skeptical among us would find it hard to dismiss the miraculous appearance of three different and mysterious boxes—on the day of his demise! Chris Albi and Neil Hamilton, long-time bodyguards for the King, edged in their unauthorized biography "Viva Las Vegas" to reveal the source of these electronic wonders. "I can still hear him saying 'I'm coming back,'" says Albi, who is "temporarily" retired. "Neil Hamilton, a motorcyclist,

Scientists Baffled by Expressive Quality of Flying Wedge 16-bit Stereo Boxes: "Whoever built these little things obviously knows something the rest of us don't."

While musicians rejoice the unexpected arrival of these digital processors, members of the world's scientific community are scratching their heads. How can such tiny parcels produce such expressive tone?

According to Dr. Niels Hartvig-Nielsen, of the Institute of Advanced Intelligence in Lulevsk, Finland: "First we were impressed by the efficient industrial design. Then we plugged it in. What we heard was beyond the realm of understanding."

"and others most perplexed is "expressive" units! To these units that are unusable

and others most perplexed is "expressive" units! To these units that are unusable

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IN THE LISTENING ROOM

Clapton plays, I know it's Eric Clapton. When Eddie Van Halen plays, I know it's Eddie Van Halen. Mark Knopfler, Les Paul, Chet Atkins, James Burton, Keith Richards, I know it's all of them. That, to me, is the most important thing of all, that people know it's you. This is fantastic. Really unique guitar playing.

7 "The Wham" from *The Sky Is Crying* by Stevie Ray Vaughan/Epic

Brian: Stevie Ray Vaughan is fantastic. He's got his own style. As far as the song goes, there's not enough going on. To me this is not really a song, it's a blues jam and it sounds like fun. I know it's Stevie Ray and that's good enough. When we toured

with Stevie Ray, every night I'd go out and listen and it was just a different great thing every night. He was such an individual player. We were influenced by totally different things. One night in Memphis he handed me his guitar and I played it and it sounded similar to my setup except he had a Fender, not a Gretsch. Nice tube-sounding amp. I go, "Jeez, it really is down to your fingers and the magic that comes out." He certainly had magic coming out of his fingers. Every night he would do something that wouldn't make sense and then tie it in really nicely. He'd finish the thought. This song is something you could pick up in a blues bar and get a good record-

ing of and I'd pay to see that any night of the week.

8 "Long Cool Woman In a Black Dress" from *The British Invasion: The History of British Rock Vol. 9* by The Hollies/Rhino

Brian: I've always liked that song. I like that direct guitar sound. They could have had another guitar going with it, to beef it up a little bit. That's what Dave Edmunds specializes in. With the early Stray Cats he would go one guitar direct and one guitar through an amp and blend them together. If Dave Edmunds had produced the song it would have sounded better. I love the Hollies. I like the lay of the vocal. That guitar break works. Who am I to critique classics? It's great stuff.

9 "Blood and Tears" from *Lucifuge* by Danzig/Def American

Brian: Phantom Chords?

GUITAR: That's Danzig.

Brian: Phantom Chords are very similar to Danzig. They are an English band with Dave Vanian from The Damned. It sounds like it's from a '60s sci-fi biker movie. The chick left him and he's too tough to admit it. He's riding his Harley up the California coast. I like Danzig. What this song reminds me of is "Remember (Walking In the Sand)" by the Shangri-Las. It doesn't sound like it musically, it just has the same kind of feel. The only flaw is it doesn't seem to be going anywhere. I like the tone of the song and it's a good strong guitar sound.

10 "Be Quick or Be Dead" from *Fear of the Dark* by Iron Maiden/Epic

Brian: I like hard rock'n'roll but for me this lacks the imaginative riff. I could still get with it because it's hard rockin' and I like that beat, but it lacks the imagination of what Randy Coven did. No matter how loud you turn your guitar up or distort it, it's down to the song. The lyrics are singing about fantasy and wizards and crystal balls. Ye old England. I can't relate to that. The solo goes with the song. I like the double harmony idea but it's not very imaginative. It's a generic guitar sound. I wouldn't know that guitar player from anybody else. They sound like they were trying to be technical for the sake of being technical. I do like a lot of that sort of music. I dig that beat, but it didn't sound together as a band. Sorry, guys, that's just not my cup of tea. I sat down with Marty Friedman from Megadeth and we showed each other some things. They've got that thing down pretty good. I like that beat and hard rockin' feel but this was plodding.

So we batted .900—I wish the Mets would hit as well! ☀

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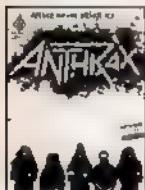
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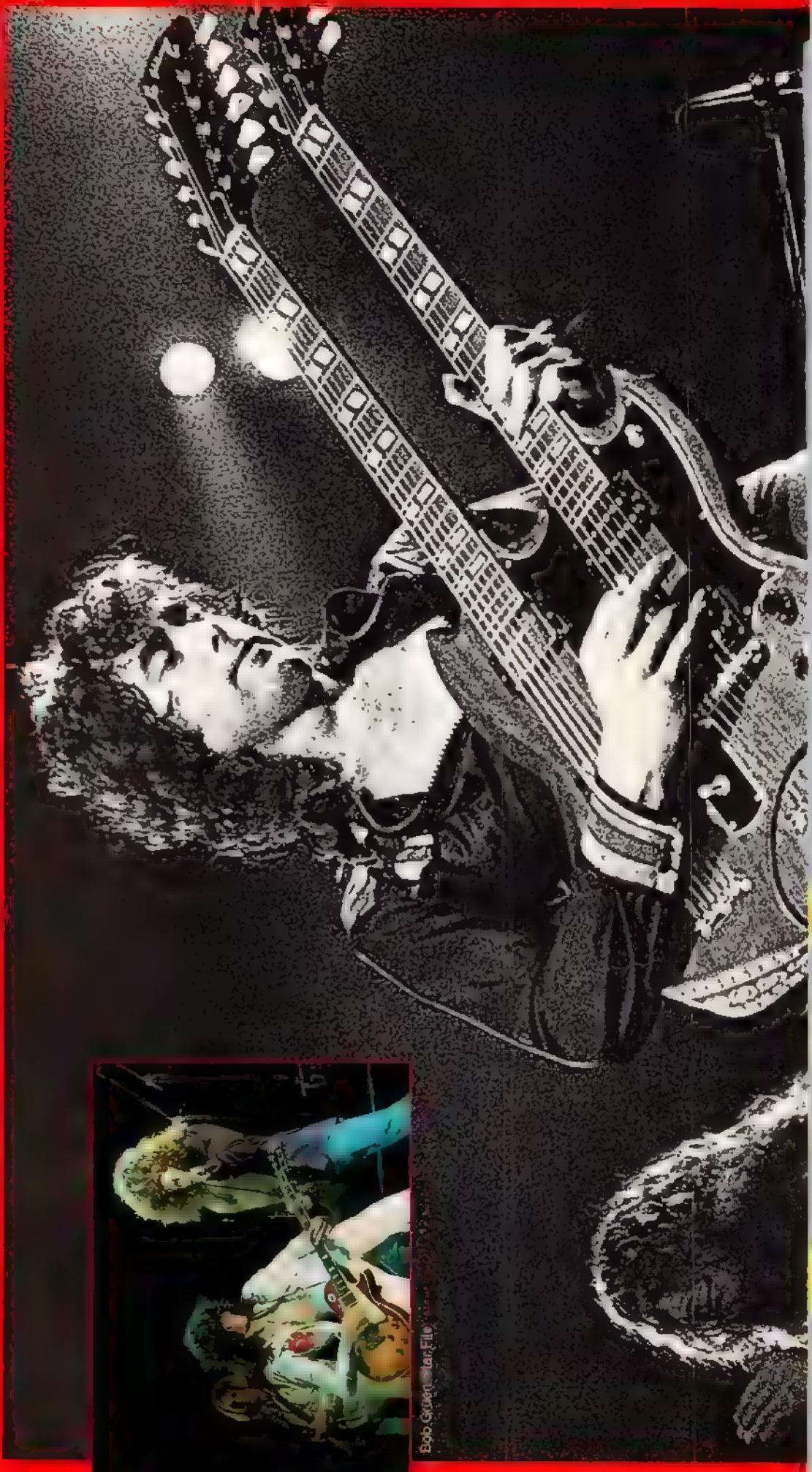
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Led Zeppelin

"Stairway To Heaven"

Commemorating The Birth Of A Classic



Bob Gruen/lat. EMI

In 1971, the members of Led Zeppelin—Jimmy Page, Robert Plant, John Paul Jones, and John Bonham—gathered at Headley Grange, a converted pothouse in Hampshire, England, to begin recording their next album. One night, they started work on a new song...

Page recalls: "Bonzo [Bonham] and Robert had gone out for the night, and I worked really hard on the thing. Jonesy and I then rounded it together. Later, we ran through it with the drums. Robert was sitting there by the fireplace just writing away, and suddenly there it was."

Plant picks up the story: "It was done very quickly. It was a very fluid, unnaturally easy track. There was something pushing it, saying 'You guys are okay, but if you want to do something timeless, here's a wedding song for you.'"

The song was "Stairway to Heaven," and as Page once noted, it was the song which "crystallized the essence of the band." The final, eight-minute version was recorded at Island Studios in London, and released November 8th, 1971, on the untitled fourth Zeppelin album. Never edited and never released as a single, it nevertheless went on to become the most played song in the history of rock radio.

So in this ninth anniversary issue of *Guitar*, we offer you, our readers, a reprint of our most requested, but no longer available transcription, the classic "Stairway To Heaven." ■



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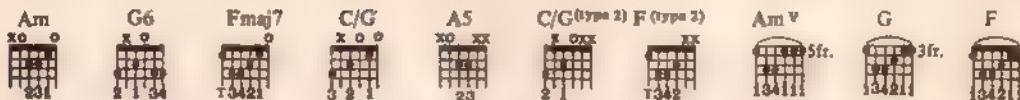
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STAIRWAY TO HEAVEN

As Recorded by Led Zeppelin
(From the album LED ZEPPELIN [IV]/Swansong Records)

Tablature Explanation page 38

Words and Music by
Jimmy Page and Robert Plant



Slowly $\text{♩} = 72$

(All other chord voicings found in TAB)

Acoustic gtr.

Am E+5/G \sharp C/G D/F \sharp Fmaj7

G/B Am

Recorders (recorders arr. for gtr.)

PP sempre molto legato

Fmaj7

G/B Am C D Fmaj7 Am

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A musical score for guitar featuring six staves of tablature. The top staff shows a C major chord followed by a G major chord, with a dynamic marking 'P' above the second staff. The third staff shows a D major chord. The fourth staff begins with a C major chord. The fifth staff shows a D major chord. The sixth staff shows an F major 7th chord followed by an A minor chord. The tablature uses standard six-string guitar notation with fingerings indicated by numbers above the strings.

1st Verse

Chords: C, D, Fmaj7, Am, E+5/G§, C/G, D/F§

Lyrics: There's a la - dy who's sure all that glit - ters is gold and she's

Fmaj7 G/B Am E+5/G[#]

buy - ing_ the stair - way to heav - en When she gets there she knows_ if the

C/G D/F# Fmaj7 G/B Am

stores are all closed, with a word she can get what she came for.

C D Fmaj7 Am C G

Ooo, and she's buy - ing a stair - way to

D C D Fmaj7 Am

heav - en. There's a sign on the wall,_ but she wants to be sure,_ 'cause you

C D Fmaj7 3 Am E+5/G^Δ

know some-times words have two mean - ings. In a tree by the brook,_ there's a

C/G D/F# Fmaj7 G/B Am

B+5/G# C/G D/F# Fmaj7 G/B Am G/B

A musical score for guitar and vocal. The top staff is a treble clef staff with six horizontal lines. It features a sequence of chords: D, C/D, D, Am7, A7sus4, and D. Below the notes, the lyrics "Ooo, makes me won - der..." are written. The bottom staff is a guitar tab with six horizontal strings. It shows a series of notes being played, with two specific notes on the fifth string circled in black.

Am7 Em/A (Dbass) D C/D D 2nd Verse C G/B

 There's a feel - ing I get - when I
 (2nd x) thoughts I have seen... rings of

Rhythm Fig. 1



12 str. elec. gtr. Rhythm Fig. 1A

Sustain all notes to form chords

Am C G/B Fmaj7 Am
 look to the west, and my spir - it is cry - ing for leave - ing.
 smoke through the trees, and the voic - es of those who stand look - ing.
 (1st x In my
only)

C G/B Am7 (Play voicings below) A7sus4 D

Ooo. it makes me won - der.

Rhy. Fig. 2

Rhy. Fig. 2A (continued above in slashes)

Am7 Em/D D C/D D (A⁷) Am7 A7sus4

D (Em) Am7 Em/D D C/D D (A⁷)

 And it's

3rd Verse (poco accel.)

Repeat Rhy. Fig. 1+1A

C G/B Am C G/B Fmaj7 Am

whis - pered that soon... if we all... call... the tune... then the pi - per will lead us to rea - son. And a

C G/B Am C G/B Fmaj7 Am

new day will dawn... for those who stand long... and the for - ests... will ec - ho with laugh - ter.

Repeat Rhy. Fig. 2+2A

C G/B Am7 A7sus4 D Am7 Em/D D C/D D Am7 A7sus4

4th Verse (♩=84)

(Drums enter) Rhy. Fig. 1+1A

D (Em) Am7 Em/D D C/D D C G/B

Oh... If there's a bus - tle in your

Am C G/B Fmaj7 Am C G/B

hedge - row, don't be a - larmed..now, it's just a sprung-clean for the May.. queen. Yes, there are two paths you can

Am C G/B Fmaj7 Am

go by, but in the long run, there's still time to change.. the road you're on..

Rhy. Fig. 2+2A

w/Fill 1

C G/B Am7 A7sus4 D Am7 Em/D D C/D D



5th Verse

Rhy. Fig. 1+1A



C G/B D Dsus4

oh. poco rit ff

Acous. gtr.

Elec. gtr.

Fill 1 (elec. gtr.)

D

Dsus4 D Cadd9 Cadd9#11 Cadd9 Cadd9#11 Cadd9 D

Fretboard diagrams below the staff show fingerings for each chord: Dsus4 (3, 3, 2), D (3, 3, 3), Cadd9 (3, 3, 2), Cadd9#11 (3, 3, 3, 3, 3), Cadd9 (3, 3, 3, 3, 3, 3), Cadd9#11 (3, 3, 3, 3, 3, 3), Cadd9 (3, 3, 3, 3, 3, 3), and D (3, 3, 3).

Dsus4 3 3 D Cadd9 Cadd9#11 Cadd9 G/B Gmaj7/B

Fretboard diagrams below the staff show fingerings for each chord: Dsus4 (3, 0, 0, 2, 0), D (0, 0, 2, 0), Cadd9 (3, 3, 2), Cadd9#11 (3, 3, 3, 3, 3), Cadd9 (3, 3, 3, 3, 3, 3), G/B (3, 2, 2, 0), and Gmaj7/B (3, 3, 3, 3, 3, 3).

Guitar solo Rhy. Fig. 3
Am G6 Fmaj7 Am •(root only) C/G (G bass) Fmaj7

Rhy. gtr. (elec) Full Full Full Full Full

Full Full Full Full Full

Full P P P slight vib. Full Full

P

*Let upper notes sustain from previous 8th note while playing "root only"

Repeat Rhy Fig. 3

Am P C/G □ V □ □ Fmaj7 P H P P Am P sl C/G

Fmaj7 Full Full Full Am Full P C/G Fmaj7 Full P

Full Full Full Full P

Am Full P C/G Fmaj7 Full w/Fill [2] Am C/G

Fmaj7 loco w/Fill [2] Am Full C/G Fmaj7 w/Fill [2] sl Am C/G

Fmaj7 2 w/Fill [2] Am C/G Fmaj7 2 w/Fill [2]

Fill [2] Slide gtr.

Am^v G F G Am^v G
 sl. (all strgs) (Vocals 8va till*)
 And as we wind on down the road,... our shad-ows tall - er than our soul...

F G Am^v G F G
 sim. there walks a la - dy we all know...

Am^v G F G Am^v G
 w/Fill 3 who shines white light and wants to show how ev - ry - thing... still turns to

F G Am^v G F G
 w/Fill 3 gold. And if you list - en ver - y hard,

Am^v G F G Am^v G Fmaj7
 the tune will come to you... at last, when all are one... and one is all...

G Am^v G Fmaj7
 yeah, to be a rock... and not to roll ...

Fill 3

AS GS

sl. sl.

Fill 4

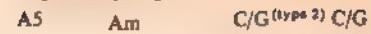
Fmaj7

T

Rhy Fig. 4



Repeat Rhy Fig. 4



This section contains three staves of guitar tablature. The top staff has a treble clef. The middle staff has a bass clef. The bottom staff has a bass clef. Various performance markings such as 'Full', 'H', and slurs are placed above the strings to indicate specific techniques.

This section starts with a measure of F (type 2) Fmaj7. It then moves to a measure of A5, Am, C/G (type 2), C/G. This is followed by another measure of F (type 2) Fmaj7. The final measures show Am and C/G (bass) (chord).

Performance markings include 'Full' and 'poco rit' (poco ritmo) in the middle section, and 'molto rit' (molto ritmo) at the end.

This section features a vocal line with lyrics: "And she's buy - ing a stair - way to heav - en." The vocal line starts with an Fmaj7 chord. The lyrics are accompanied by guitar tablature. The vocal part includes dynamics like 'Freeley', 'rit. poco a poco', 'dim.', and 'Full'.

BASS LINE FOR STAIRWAY TO HEAVEN

As Recorded by Led Zeppelin
(From the album LED ZEPPELIN (IV)/Swansong Records)

Words and Music by
Jimmy Page and Robert Plant

Slowly $\text{J} = 72$

(Bass lays out 1st - 3rd verse)

82

The sheet music consists of five staves of bass notation. Staff 1 starts with a bass note followed by a blank staff. Staff 2 starts with a bass note followed by a blank staff. Staff 3 starts with a bass note followed by a blank staff. Staff 4 begins with the lyrics "If there's a bus-tle in your hedge-row, . ." followed by a bass line with chords C, G/B, Am, C, G/B, Fmaj7, Am. Staff 5 begins with a bass line with chords C, G/B, Am, followed by a bass line with chords Am7, A7sus4, D. Staff 6 begins with a bass line with chords Am7, Em/D, D, C/D, D, Am7, followed by a bass line with chords A7sus4.

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D Am7 Em/D D C/D D

(5) 5 (7) 7 5 5 7 5 7 5

5th Verse

C G/B Am (etc.) C G/B F Am

Your head is hum-ming and it won't go...

3 2 2 5 5 2 3 2 1 3 2

C G/B Am sl. C G/B F Am

sl.

8 8 6 5 8 8 8 8 8 8 8 8

C G/B D Dsus4 D

poco rit f

8 8 8 8 8 8 8 8 8 8 8 8

Cadd9(\$11) D Dsus4 D Cadd9

Cadd(\$11) G/B Gmaj7/B Am G6 Fmaj7

Guitar solo

Am C/G Fmaj7 Am C/G

Fmaj7 p Am7 C/G Fmaj7

Am C/G Fmaj7 Am C/G

Fmaj7 Am C/G Fmaj7 sl.

Am C/G Fmaj7 Am C/G

Fmaj7 Am C/G Fmaj7

Am G F
ff And as we wind— on down the road...
Play 7 times
 G Am G Fmaj7
(3rd, 4th, 7th times)

Am G Fmaj7
sim.

Am C/G Fmaj7 Am C/G
p *H*

Fmaj7 Am C/G Fmaj7
p *H*

Am C/G Fmaj7
molto rit. *Freely*
dim. poco a poco

reSume

John Stix

NAME: MATT MITCHELL **AGE:** 19
ADDRESS: 27 Constitution, Gillette, WY 82716

INFLUENCES: Yngwie Malmsteen, Tony MacAlpine, Paul Gilbert, Michael Lee Firkins, Ritchie Kotzen, Doors, REM, Joe Satriani, Steve Vai, Slayer, Forbidden, Testament.

EQUIPMENT: Ibanez 750 guitar with DiMarzio pickups, ADA MP-1, 4x12 Celestion cabinet, Micro-Tube 200

PERSONAL STATEMENT: When I started playing, I didn't get any lessons from anyone. I thought of taking lessons but



MATT MITCHELL

decided maybe it would be better if I taught myself. So I did—very technical at first, always practicing scales and arpeggios for speed. I was a "sweep freak" then—I try to avoid them now. I look for new ways to play things and always keep in mind that there are no limits for guitar. I'm always discovering little things that are really cool, and it's usually when I feel like giving up. Last year I lived in Minnesota, where I started an excellent thrash band with some friends. I am getting back into teaching guitar lessons at a local music store. Some of my friends and I are also starting an original and cover tune band, mostly influenced by Megadeth, Queensryche, and Extreme. Last April I won first place in the Guitar Wars contest sponsored by a music store in Gillette, and I plan to enter again this year. My future will, hopefully, be built around the guitar and music. Future plans for my guitar playing will be never to be afraid to play the things I hear in my head.

COMMENT: Matt has an easy way with a melody and controls his Paul Gilbert-like

chops with great restraint. He is like a Ferrari driving around in second gear and when it's right, he takes off in a flash. The power to blow us away is always evident and used sparingly.

NAME: RICH KERN **AGE:** 23
ADDRESS: 87 Boxwood Drive, Kings Park, NY 11754



RICH KERN

INFLUENCES: Eddie Van Halen, Jason Becker and Bruce Bouillet

EQUIPMENT: Boogie 295 power amp, Quad preamp, 4x12 cabinets, Alesis Quadraverb, dbx 166, Ibanez RG570, Ovation 12-string, Takamine classical, Fostex 280 and Sony DAT machine.

PERSONAL STATEMENT: I began playing guitar at the age of 15. After hearing Yngwie Malmsteen, I began to take the guitar more seriously. During high school I performed with an original band and the school jazz band. After graduating, I spent two years studying classical guitar, music composition, ear training and sight singing at a community college. Upon receiving my Associates degree in Music, I decided to try Berklee College of Music. At Berklee I was exposed to various styles of music and jamming partners. Much of my time was spent practicing, writing, studying, transcribing and recording. After a year at Berklee, I returned home with a 3.4 average. In June of 1990, I was featured in *Guitar Player* magazine's spotlight column and an instrumental of mine appears on Shrapnel Records' *Ominous Guitarists From The Unknown*. I'm currently teaching and writing with a groove-type metal band.

COMMENT: A superb heavy metal player,

Rich knows the music requires far more than just speed. His control, tone, phrasing and melodic imagination place him on the highest tier of those who have appeared in these pages.

NAME: JOE CEFALU **AGE:** 25
ADDRESS: 1829 W. 5th Street, Brooklyn, NY 11223

INFLUENCES: Neal Schon, Allan Holdsworth, Brad Gillis

EQUIPMENT: 6- and 7-string Ibanez electrics, Mesa/Boogie Mark III, Boss ME-5



JOE CEFALU

PERSONAL STATEMENT: When I was 15 years old, I heard Neil Schon playing with Journey. His soloing ripped my head off! I was totally moved by his ability to sing so smoothly one minute and then blast out a blistering salvo of screaming notes the next. For the past 10 years I've been trying to become the kind of player who can raise a goose bump or two every now and then. I will always favor a solo that's inspired and gut-felt over one that's technically perfect and contrived. My musical interests have always been real diverse. I enjoy any music that has honest, heartfelt passion and integrity. I've studied privately and completed courses in theory and ear training, including some instruction with guitarist Bill Conners. Currently I make my living teaching and doing sessions, am gearing up for the recording of my next demo, and hope to either assemble or join a powerful and exciting band.

COMMENT: Oh-so-tasty and versatile. Just like Neal, Joe has the fire in his playing and the ability to adapt the heat to just what the song demands. ☐

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR Recordings. Send to: GUITAR FTPM Records, P O Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.

WHILE MY GUITAR GENTLY WEEPS

As Recorded by The Beatles

(From the album THE BEATLES [The White Album]/Apple Records)

Words and Music by
George Harrison

Tablature Explanation page 38



Slow Rock ♩ = 58

Intro Am

Rhy Gtr. I (acous.)

Fig. 1

*Gtr. II

Gtr. III

II

III

IV

V

VI

VII

VIII

Am G D E

while my gu - tar gen | tly weeps. I look .

Rhythmic patterns for Am, G, D, and E chords.

Rhy Am Fig 2 C/G D9/F# F

at the floor and I see it needs sweep - ing.

Rhythmic patterns for Am, C/G, D9/F#, and F chords.

Am G C E (end Rhy. Fig. 2)

Still my gut - tar gen - tly weeps...

Rhythmic patterns for Am, G, C, and E chords.

Chorus Rhy A Fig 3 C#m F#m C#m

I don't know why no - bod - y told - you

Rhythmic patterns for A, C#m, F#m, and C#m chords.

Bm w/Fill 1 E (end Rhy. Fig. 3) Esus4 E w. Rhy. Fig. 3 (w/slight improvisation) A C#m

how to un-fold your love.
I don't know how.

rake-4

some one con-trolled you.
They bought and sold you
I look

sl. sl. sl. sl.

The image shows a musical score for 'Gtr III' (Guitar III). The title 'Fill I' is at the top left. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The staff consists of six lines. The first five lines contain sixteenth-note patterns: the first line has a descending scale (A-G-F-E-D-C), the second line has a descending scale (A-G-F-E-D-C), the third line has a descending scale (A-G-F-E-D-C), the fourth line has a descending scale (A-G-F-E-D-C), and the fifth line has a descending scale (A-G-F-E-D-C). The sixth line is blank. Below the staff is a six-string guitar neck diagram with fret markers. The strings are labeled from left to right: 2 2 2 4 4 4 6 6 6 7 7 9.

Am G C E w/Rhy. Fig. 2
 Am C/G

white, my_gui - tar_ gen - tly weeps.
 With ev - 'ry mis - take_ we must sure -

Full sl. 1/4

H

mf Full sl. 1/4

H

sl. 1/4

mp

D9/F# F Am G

ly — be learn - ing. Still — my — gui - tar — gen - tly weeps.

V V H

The musical score shows a guitar solo section starting with a C major chord. The first measure consists of a power chord followed by a sixteenth-note pattern. The second measure is an E major chord. The third measure is a 'Guitar solo Am' section, indicated by a box. The fourth measure is a C/G chord. The fifth measure is a D9/F# chord. The sixth measure is an F major chord. The vocal part includes lyrics 'Yeah, - yeah.' with a fermata over the second 'yeah'. The guitar part features various effects like vibrato and wah-wah, with specific settings like '1 1/2', 'Full', and 'H' labeled above the strings. The score also includes dynamic markings like 'f' and 'grad release'.

Am C/G D9/F# F Am G

Chorus
w/Rhy. Fig. 3 (2 times-w/slight improvisation)

C E A C#m F#m C#m

Bm w/Fill I E Esus4 E A C#m

F#m C#m Bm w/Fill I E Esus4 E

3rd Verse
w/Rhy. Fig. I

Am G D E

while my gui - tar gent - ly weeps.

w/Rhy. Fig. 2

The sheet music consists of two staves. The top staff starts with a C major chord (C, E, G) followed by an E major chord (E, G, B). It then moves to an Am chord (A, C, E), a C/G chord (C, G), and a D9/F# chord (D, F#, A, C, E). The bottom staff starts with a B major chord (B, D, G) and continues with a series of chords: E, Am, C/G, D9/F#, and F major (F, A, C). The music includes various performance techniques: 'Full' strokes, wavy lines indicating slurs or grace notes, and '(?)' symbols indicating optional or rhythmic variations.

w/Rhy. Fig. 2 (w/slight improvisation)

Am C D E H

D9/F# F Am G C E

w/Rhy. Fig. 1 (till fade) Am C/G D9/F# F Am G

Begin fade

D E Am C/G D9/F# F

Am G D E Am C/G

Fade out

BASS LINE FOR WHILE MY GUITAR GENTLY WEEPS

As Recorded by The Beatles
(From the album THE BEATLES (The White Album)/Apple Records)

Words and Music by
George Harrison

Slow Rock ♩ = 58

Intro Am C/G D9/F# F Am G D E

mf (w/pick)

I look...

1st Verse

Am C/G D9/F# F Am G D E

at - you all, - see the love - there , that's sleep - ing (etc.)

Am

C/G

D9/F#

F

Am

G

C

E

Chorus

A C#m F#m C#m Bm E

2nd time to Coda

A C#m F#m C#m Bm E

I look...

A musical score for guitar and bass. The top staff shows a guitar part with chords D, E, Am, C/G, D9/F#, F, Am, and G. The bottom staff shows a bass line with notes corresponding to the chords above. The bass line includes slurs and grace notes.

Guitar solo

Am C/G D9/F# F

f

st. sl. st. sl.

st. st. st. st.

st. st. st. st.

A guitar tablature for the verse section. The top staff shows a bass line with chords Am, G, D, E, Am, and C/G. The bottom staff shows a lead guitar line with chords Am, G, D, E, Am, and C/G. Both staves feature slurs over groups of notes, indicating legato playing.

The image shows a single page of sheet music for a six-string guitar. The top staff uses a bass clef and features chords D9/F#, F, Am, G, C, E, and D.S. al Coda. The bottom staff uses a treble clef and provides a strumming pattern indicated by vertical lines and numbers. Slurs are marked above certain notes in both staves.

3rd Verse
Am C/G D9/F# F Am G

Coda

— at you all see the love there that's sleep - ing.

sl sl sl sl sl sl

D E Am C/G D9/F# F

Am G C E Outro Am C/G

D9/F# F Am G D E

Am C/G D9/F# F Am G

C E Am C/G D9/F# F

Begin fade Am G D E Am C/G

D9/F# F Am G C E Fade out

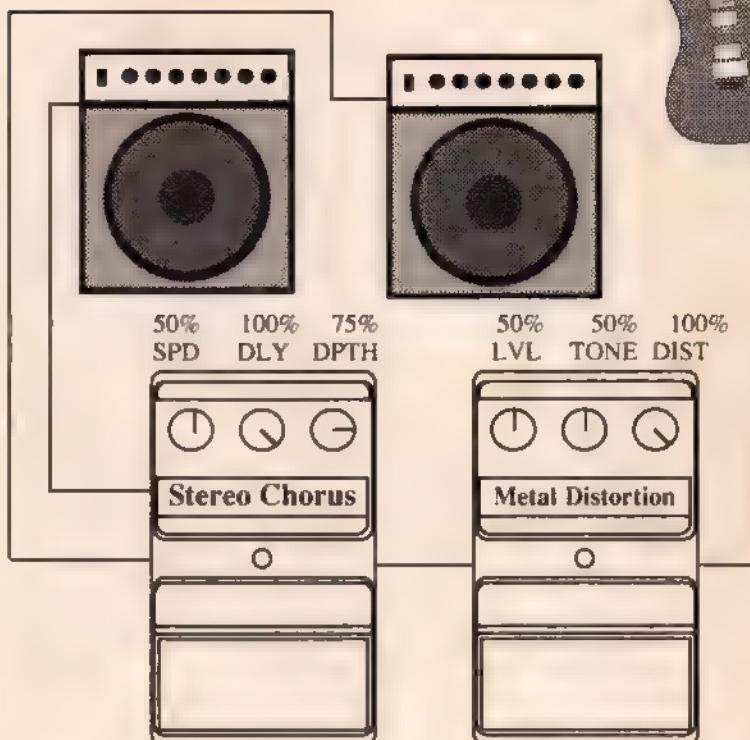
Eric Mangum

NIRVANA

If you were to go just by the name, you would never guess how this band sounds. Nirvana guitarist/songwriter Kurt Cobain maintains a raw tone from his Fender Mustang guitar (his favorite), or a Japanese Strat. He uses Mesa/Boogie preamps and (you may want to read this twice) Radio Shack speakers. He also goes through several Roland EF-1 distortion boxes.

To set up for an overall Nirvana guitar tone, start with the thrashiest metal distortion you can find and turn the gain or distortion control all the way up. The tone control will vary from mid to around 75% depending on the song. For the song "Breed," get your bass player a distortion pedal as well. Next is a chorus pedal with the speed set at 50% or so for a warbly sound. This is used during clean parts in "Smells Like Teen Spirit" and "Come As You Are."

For the raunchy parts of all the songs, you're free to hit the strings as hard as you please. So, I recommend not using your favorite Strat or Les Paul to play Nirvana tunes. I think Kurt would agree. ☐



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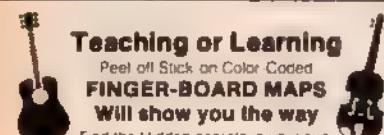
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MARTY FRIEDMAN

by Andy Aledort

With success in the form of worldwide respect earned while still in his teens, Marty Friedman is now, after two years of pounding it out with Dave Mustaine in Megadeth, firmly entrenched in the select group of metal's foremost guitarists. Marty first came into the limelight as half of Cacophony, the progressive speed metal group he fronted with close friend Jason Becker, recording *Go Off!* and *Speed Metal Symphony* for Mike Varney's Shrapnel label. Marty also recorded the impressive *Dragon's Kiss* for the label, and on all three recordings his technical mastery and musical fortitude are well represented. Following the crushing *Rust In Peace*, Megadeth's latest release, *Countdown To Extinction*, finds the band sounding simultaneously heavier and more accessible, with Marty contributing some of the best guitar playing of his career, not to mention co-writing credit on some of the album's heaviest cuts, "Ashes In Your Mouth," "Captive Honour" and the apocalyptic title track. Marty admits to taking a microscope to every single note in his solos, but this time out he's sacrificed none of the fire and fury in his pursuit of articulatory perfection. So dial in your chop-ometer to nuclear burn as we scrutinize Marty Friedman's lead guitar contributions to *Countdown To Extinction*.

Within the first 20 seconds of the opener, the hard-driving "Skin O My teeth," immediately apparent is the super-clear mix, in terms of equalization and separation, and that as a band, Megadeth now plays with more precision and tightness than ever before. As on *Rust...*, Dave's sound has a bright, biting edge, while Marty gets a warmer, more natural but equally intense tone. A definite improvement over the last record is the richness and spaciousness Marty's guitar now has. His solo on "Skin" starts off (at 1:35) with slow phrases and heavily vibratoed notes, and for the first eight bars (7 3/4, really) his lines are based on A Dorian (A,B,C,D,E,F#G) and A Pentatonic minor (A,C,D,E,G). On beat four of bar eight he kicks off a line incorporating the major third, C#, alluding briefly to A Mixolydian (A,B,C,D,E,F#G), then shifting to the A Blues scale (A,C,D,E,G) at 1:47 and returning to A Dorian at 1:48. Notice the beautiful clarity in articulation as he shifts from eighth-note triplets to sixteenth notes [See Staff 1a]. At 1:55, the solo modulates up a whole step to B, with Marty playing lines based on B Dorian (B,C,D,E,F#G,A) and the

B Blues scale (B,D,E,F#,A). After the eight bars over B, the band returns to A with Marty playing a *burning* line based essentially on A Pentatonic major (A,B,C#,E,F) with the inclusion of the minor third, C (2:04-2:09) [See Staff 1b]. He ends the solo in XVII position with a lick based on A Blues.

Moving on to a slightly cynical view of world politics, "Symphony Of Destruction" is the first single from the record, and in this mid-tempo tune are a few harmonic elements that are staples of Dave Mustaine's writing style, such as the use of chromatics (used in ascending and descending patterns all over the record) and the darkness of the ♯9 (F in the key of E) balanced against the lightness of the major third (G in the key of E). For his solo on this tune, Marty again starts off with slow phrases—bars 1-6—accentuating big notes and wide vibratos, with lines alluding to E Dorian (E,F#,G,A,B,C#,D) and the E Blues scale (E,G,A,B,B,D), ending the first phrase with a fast 16th-note lick based on Am6 arpeggios (made up of the notes A,C,E and F#) [See Staff 2]. Notice how smoothly and effortlessly Marty changes positions without interrupting the flow of the line.

"Architecture Of Aggression" is another tune that blurs the line between major and minor, with the main lick again incorporating the ♯9 and the major third, this time in the key of F# minor (F#-G; major third-A). At :58, Marty plays a highly cool lick based primarily on the F# Blues scale (F#,A,B,C,D,E) with the inclusion of the major 7th, B (F#). At 1:41, a lick in 7/8 is introduced, based on B Phrygian (B,C,D,E,F,G,A) [See Staff 3a]. This lick is somewhat reminiscent of the '70s English progressive rock bands Gentle Giant and Wishbone Ash. Marty starts his solo at 2:21, again favoring the combination of the Dorian mode with the Blues scale, this time in B minor. He starts the second half of his solo (2:31) with a fast line, using 32nd notes, combining these two scales effectively, as well as ending the line with a little chromaticism. The descending lick at 2:34 is based on F# Pentatonic minor (F# Blues without the ♯5, C). At 2:36, a sextuplet phrase is repeated three times, with the first note of the shape descending chromatically, and the solo ends with chromaticism added to F# Pentatonic minor [See Staff 3b]. As is the case with all of his solos, the execution is flawless.

Now let's move ahead to the last two cuts on the album, "Captive Honour" and "Ashes In Your Mouth." "Captive Honour" opens with Marty's arpeggiated acoustic guitar work, harmonized by a second acoustic.

Marty's solo begins at 3:43, and, like the sextuplet phrase in "Architecture...," he plays a repeated sextuplet phrase in which the first note descends chromatically from the root note while the rest of the lick is repeated. This lick is also based on F# Pentatonic minor. Starting at 3:47, he plays two sextuplets, the first outlining a C major

Continued on page 173



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PEARL JAM'S

Mike McCready

John Conrad/Photofeatures

Following the recent trend toward a back-to-basics guitar sound, Pearl Jam's Mike McCready plays almost exclusively reissue or older guitars. In his current stage setup he uses a '68 Gibson SG, a Japanese '62 reissue Strat, a '57 reissue Strat, and a late '60s Les Paul Standard. Mike keeps the stock pickups and prefers overall a more vintage sound. It's no surprise that he would go for a Jerry Jones guitar, which is a faithful remake of the quirky, low-tech Danelectros of the 1950s and '60s. Nathan Daniel (the "Dan" in Danelectro) started out by building amplifiers for Sears & Roebuck, until eventually they commissioned him to make guitars as well. In the 1960s, Danelectro guitars were ubiquitous, with everyone from rank-beginners to Jimmy Page using them. The company went out of business in 1968, but the guitars live on in spirit, primarily due to the efforts of Jones, who is based in Nashville, and builds exclusively Danelectro copies. Jones combines the vintage, cheesy look with expert workmanship and playability. "Technically, they were excellent guitars," says Jones, "which is an amazing feat considering they were made of Masonite. That's what gave the Danelectros such a unique sound." This month Mike McCready explains why he, too, finds them irresistible.

Who turned you on to the Jerry Jones?

I was just checking out guitars in Seattle, and the salesman just turned me on to it. It has a great sound [even] when it's not plugged in. It's got a thick neck which is good for chords, but it's also easy to play leads. The tone is thin, maybe too thin for

the Marshall, but I like to use it on "Black." It reminds me of a Gretsch, but not as jangly. This is a copy of one specific model, the U-3, and it's just a gorgeous instrument.

Do you see the Jerry Jones as making it into your arsenal of main guitars?

It's hard to say. I use it on only one song

right now, "Black," and I haven't tried to utilize it on the heavier songs because it's not that kind of a guitar. But I'll find some more uses for it.

How do you run it through your signal chain?

I use it through two Fender Bassmans,



Richard McLaurin

and those are preamped by a VHT head. That's what I use for the cleaner songs. I like that vintage setup. It gives you that real good low end. Fender twins are great for what they do, but for that low-end punch like Stevie Ray Vaughan, I like the Bassmans.

Do you plug it straight into the head?

No, I have a pedal board, which has a Vox wah, a Dunlop Rotovibe and an A/B pan pedal.

What does the pan pedal do?

That goes between the JCM800 100-watt Marshall with two 4x12 cabinets and the two Bassmans.

Is it a hard pan—one or the other?

No, you can stop it in the middle. **Do you ever use that sound?**

Sure. I'm always trying new sounds. **But you basically run the Strat through the Marshalls and the Jerry Jones through the Fenders?**

Pretty much, although at the end of "Black" I push on the Marshalls for the lead, while using the Jerry Jones. The only problem is that the sound is really high end-y. I still have to work that out with the Marshalls.

What's the neck like—more of a Fender or a Gibson?

It's not like either, really, though I guess it would be closer to a Gibson. It's a thicker neck than most Gibsons, which is good for chords. I use pretty heavy strings on it—.12s—so it really takes some strength to play it, but heavy strings give it such a big sound.

Are you using a stock set or do you mix and match?

I just buy boxed sets of GHS .12s. **It must be like playing with acoustic guitar strings.**

It's still an unwound G, the highest they make, but, yeah, it's pretty thick; it took me a while to get used to it. My acoustic has .12s on it as well.

Do you play the Jerry Jones like an acoustic?

To an extent, I suppose, but I'm much more of an electric player; I've always had an electric lying around. I don't really think of it in those terms, except for chords and getting that certain resonance, but I don't like to pin myself down, I'm always trying new things.

Describe the electronics.

It's kind of like a Strat: three lipstick tube pickups, a five-way switch, one master volume, one tone. It gets a great out-of-phase sound when you use two pickups together. It also has a really cool pickguard in the shape of an amoeba.

Are the pickups wound exactly like the Danelectros?

I don't really know, I know that the guitar looks like a Danelectro, and it plays like them, and it's beautifully made. He does an amazing job, and that's definitely the effect he's going for. As far as how exact they are, I don't really know; I've never read any interviews with Jerry Jones, I just know he makes really cool guitars. I bought this guitar in Seattle, at New Seattle Music.

Did you buy it off the rack or did they know beforehand you were looking for this guitar?

No, in fact, I was down there checking out Strats, and the guy I usually deal with, Evan Sheeley, said, "You gotta check this out." I played through an amp and said, "Yeah."

Did you walk away with it that day?

Yes.

Did your guitar tech do anything to it?

Well, first I had it set up in Seattle by the guy who sets up all of our stuff, Mike Lull, who owns the Guitar Works. Then by my guitar tech, George Webb.

What did Mike Lull do?

Just basic setup stuff: intonation, setup for .12s, that's about it. Oh, and he put Grover tuning pegs on it. He does all our stuff, so he knows what to do; I don't even know what he does unless I ask him. ☐



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BASS INSTINCTS

Using Open Strings by Stu Hamm



Hello readers, I hope that you've been holding down that bottom end since last month!

In my last article, we talked about using sliding hand positions to move up and down the neck in a fluid manner and this month I'll talk about another way to achieve this, and that is using open strings. There are pluses and minuses to using open strings. In general, I try to avoid them as much as possible, except when trying to achieve a certain effect. Just as we saw last month that playing the same note in different positions will give you different sounds, playing an open note will usually sound brighter and have more sustain. For example: Playing a G Major scale using open strings will sound a little disjointed (See Ex.1). The proper way to finger this scale is like this: (See Ex.2). Notice how much smoother it is!

There are times though, that you can use an open string to your advantage, especially when trying to move up and down the neck quickly.

I first came upon this technique when trying to figure out the fingerings for a series of quick arpeggios in a piece by Claude Debussy entitled "Dr. Gradus Ad Paternum" for my first solo album, *Radio Free Albumuth*. I found that it was possible to use an open string to jump between two hand positions instead of sliding and using three or four hand positions! This is how it works: [See Ex.3].

It is important that when you are playing the open D, immediately move your left hand into the next position; with your middle finger on the G on the D string and your fourth finger on the G, 12th fret of the G string; then your first finger should be in place for the B, and the fourth for the D. Here's another example, combining a G Major and C Major arpeggio: [See Ex.4].

The lesson this month: Open notes—use them, but don't abuse them!!

Ex. 1

Ex. 2

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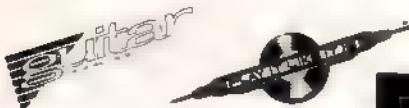
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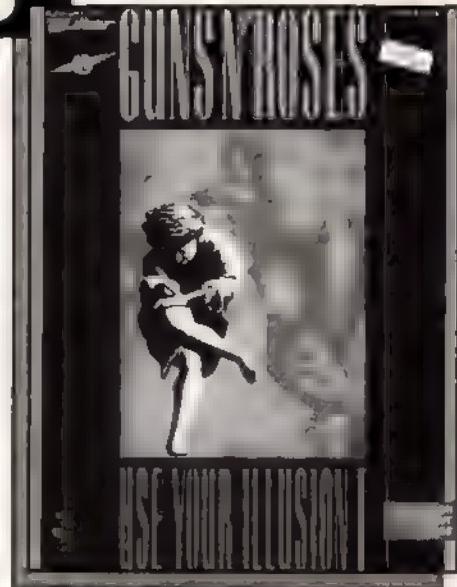
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In A Manner of Speaking...Part II by Reeves Gabrels



The same phrase said by two different people can very often mean two different things. The factors that shape and color a phrase can range anywhere from intention behind a statement to regional accent, and beyond. Built into this is the limitation of the transcribed written word. Anyone who has had their spoken words quoted in print, or has copied down the words of another, knows how difficult it can be to hold on to the original phrasing and emphasis. Not so different from transcribing music, is it?

In my book, as goes the spoken word, so goes music. In spite of the obvious differences, both have the main issue in common: communication

Phrasing is a funny thing. It's a simple concept. When an actor learns a line for a play or movie, he or she must find the right emphasis to put across the intention and emotion they wish to express. Taking a random phrase, the variables could go like this (I will indicate the word to be emphasized):

"I can't play."

MEANING: I can't, but other people can.

"I can't play."

MEANING: I won't play, or at least not now.

"I can't play."

MEANING: I can't play, but I can do other things.

It's important to take into consideration that this is the way I interpret the placement of emphasis in this phrase. You may see it a little differently. But the point is still made. (Hey, it's not a perfect world, but you get the picture.)

Now let's apply this to notes. Play a simple blues pentatonic descending line (any tempo) as follows: [See Ex.1].

Not much character...Now let's put the emphasis on a few different notes: [See Ex.2] or [See Ex.3] or a more complicated one... [See Ex.4]. The possibilities are wide open, especially if the phrases are interesting. You can also apply this to harmonic structure (pick a chord to emphasize).

One of the most important things you can do to work on phrasing (besides doing it) is to listen to others. In a general way, check out players from various regions and find their common elements. For example, look at the southern U.S. and you'll find a bond reaching from the Allman Brothers to Lynyrd Skynyrd to the Black Crowes, in terms of melodic phrasing. Check out Texas blues players like Otis Rush, Freddie King and Stevie Ray Vaughan, and you'll hear some of their sensibilities in Eric Johnson. Listen to East Coast improvisors, and you'll hear a common phrasing between John Scofield, Mike Stern, Bill Frisell and Vernon Reid. Hear the picture?

In specific terms, check out:

1. The original version of the Allman Brothers' "Blue Sky" on *Eat A Peach*, and the version on the new live *Evening with the Allman Brothers*.

2. The original version of "I Can't Read" on *Tin Machine I* and the version on the new Tin Machine live album, *On Vey, Baby*.

3. Any two versions of Coltrane doing "My Favorite Things."

The good/bad news is that you have to do the homework. Have fun and listen well. ■

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THE METAL EDGE

Diminished Chords, Pt.I by Alex Skolnick



Today let's take a look at the what and hows of Diminished chords. To really benefit from the study of these peculiar chords, it is necessary to cover the subject in two parts. For this month, let's establish what Diminished chords are, and look at some well-known examples. Next month, we'll go over some techniques involving these chords which will lead to a better knowledge of the fingerboard. Let the games begin!

To start, let's examine the Diminished chord and the Diminished 7th chord together, for the difference between the two can be a source of much confusion. Basically, they are the same except that the Diminished chord contains three notes (1, b3, b5) and the Diminished 7th chord contains four (1, b3, b5, b7). The fourth note of the Dim.7 chord is the same note as a sixth or thirteenth, but in this context it is considered a double flattened seventh. Here's why: Take a regular seventh chord (1, 3, 5, b7) and flat all the notes except the root (in other words, lower them by a half step) and the result is the Diminished 7th chord, hence its name. Trivia note: According to the dictionary, to diminish means "to lower, reduce or lessen," while to augment means "to raise, increase or levitate." (Augmented chords, coming soon to a GFTPM magazine near you.) And now for some examples!

Example 1 is a chord progression which is close to "The Logical Song" by Supertramp. Notice how the A Dim.7th chord resolves comfortably to the tonic chord, C minor. In this example, the Dim.7th chord is used as a substitute for the IV7 chord, or sub-dominant seventh. Try playing F7 in place of A Dim.7th [Ex.2]. Similar, eh? Now let's hear the Diminished 7th chord as a substitute for the V chord, or dominant. Since this is the more traditional usage of the Dim.7th chord, a classical sounding example seems most fitting. Example 3 is based on Ozzy Osbourne's "Revelation (Mother Earth)." This time E Dim.7th resolves to E minor. Try the dominant 7th (B7) instead and notice the similarity [Ex.4]. This same principle works

very well in jazz progressions. Let's take the first four chords of "All The Things You Are" (Note: The first four chords of "All The Things You Are" are the same as in Christopher Cross's "The Best That You Can Do" as well as Roberta Flack's "Killing Me Softly With His Song"), first as they appear in the chart [Ex.5], then using the Diminished 7th chord as a substitute

[Ex.6]. Notice the new flavor added by the Diminished chord.

So far, we've seen that the Diminished 7th chord (or plain Diminished chord in its place) can be a great substitute chord. Next month, we'll examine why that is, and discover how one Diminished chord can serve the same purpose in four different keys! Until then... ☺

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OPEN EARS

Stage Sound by Steve Morse



During this latest leg of our tour, we were talking about what every person likes to hear onstage, and it seems to be a good topic to write about. One thing I noticed right away is the extent to which what you hear affects the way you play. Not only that, but it affects the way you feel about the show.

A good example is when you see a group constantly yelling at the monitor man for something to be changed. The audience hears none of these changes, but they do tune in to the fact that the performers are pissed off. Who hasn't seen a show where the M.C. introduced the group with only the monitor on? He could hear himself great, but the audience didn't hear a thing because the sound out front was off. Both examples seem to point to the fact that it's easy to become out of touch with what the people in the house are hearing. I think the amount that players are out of touch is directly proportional to their relative volume in the monitors.

Sometimes the monitors are the only chance to stay in time. The obvious example is the big, booming arena. If a group is physically spread out far across the stage, they have to hear something in addition to their individual sound in order to overcome the delayed, washed-in-reverb sound that bounces back to them from the house.

Let's confine the discussion to smaller places, like the rooms and clubs that most groups play. First thing that strikes me after hearing and being in so many bands is: Why should the monitors crank everything up in a club? Yes, I know there's no right or wrong when it comes to personal choice, but let me explain one way to look at it. First of all, when you hear a recording, or see a group from out front, you should be hearing everybody. When the guitarist takes a solo, hopefully there will be some dynamics that let it be heard or at least the sound man will bring it out front then. When that solo is done, you shouldn't be hearing the guitar so loud that every single slide of the fingers sounds louder than the band. Yet, that is what many gui-

tarists want to hear when they're onstage: themselves much louder than the band.

In fact, every single band member I've ever worked with wants the same thing. My point is that if you can reduce your volume to your own ears enough to really tune in to the band, then you have the opportunity to hear yourself more like the audience does. Look at the effect of frequency masking; or better yet, listen to the effect of frequency masking. When you put a number of full-range signals together in a mix, the resulting blend will tend to change the sound of the individual signals. Some of the frequencies will be lost in the mix, and others will stick out in areas where there is no other "competition" for that frequency range. That's why you can have a huge-sounding synthesizer setup, then not be able to hear it in the band sound. The synth will usually sound more grainy or harsh unless you get it loud, because the low end is easily swallowed by the more defined bass drum and bass guitar.

The same thing happens to a guitar that's got a ton of distortion. It sounds huge by itself, and like a swarm of bees in the mix. Now, if you could hear the result of frequency masking you would know right away when a certain sound doesn't fit a section. By the way, this frequency masking seems much more apparent when things are put through a sound system than when they are spaced out across a room, each moving its own section of air with no sound system. That's another good reason to put yourself in a position to hear the sound system more. So how do you do this?

Start by removing yourself from the line of fire. If you're playing a gig and your amp is a few feet behind you at ear level, how can you really expect to hear much else? Just moving the amp down to the stage floor level will help, as will spreading out cabinets, if you have to play with a wall of them. I go to the extreme of laying my slant-front Peavey cabinets on their side so that they won't be pointed up toward my head, but they get a little more stage dispersion. Notice that I'm not lecturing you to turn down

your amp because you've already found the perfect settings for the best tone, right? Another thing that works is to cover a few of your speakers with a packing blanket. When you're in a small place you might try that before you resort to using the master volume and losing that sound.

Next, try turning your monitor down during the show. If you're singing, bring it way down and try half of a foam ear plug in one ear to hear yourself better. Try shifting the equipment around so that everyone can hear each other more. This is the point where you find out how many of the band members don't want to hear you at all. If that's the case, don't take it personally, since most musicians in rock bands don't want to hear the other members clearly. Maybe that could explain why they don't even notice when you play the wrong part, or break a string. One way to reverse that trend is to have parts in songs where the different members give musical cues to go on to the next part. The easiest example is to have the band exit the solo section when you play a certain lick.

Just some ideas to try. Regardless of how you go about it, I feel sure there is something to be gained in hearing yourself more like the audience does. Good luck! ■

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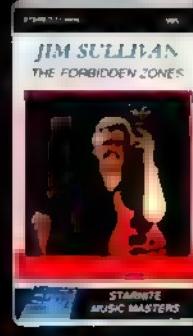
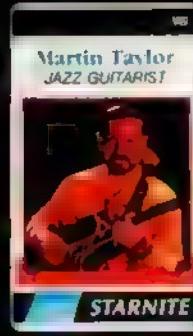
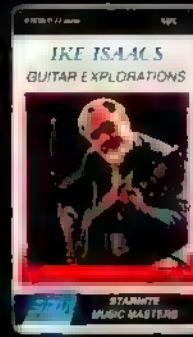
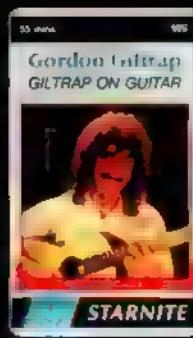
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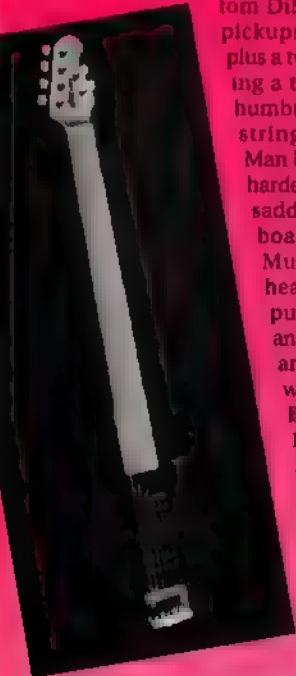
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"They laughed when I said they could have Perfect Pitch

...until I showed them the secret!"



The TRUE STORY by David L. Burge

IT ALL STARTED in ninth grade as a sort of teenage rivalry.

I would practice the piano for five hours daily. Linda didn't practice anywhere near that amount. But somehow she always seemed to have an edge which made her the star performer of our school. It was frustrating.

What does she have that I don't? I would wonder.

Linda's best friend, Sheryl, sensed my growing competition. One day she bragged on and on about Linda, adding more fuel to my fire. "You could never be as good as Linda," she taunted. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny musical abilities: how she could name any tone or chord—just by ear; how she could sing any pitch she wanted—from mere memory; and how she could even play songs after only listening to them on the radio!

My heart sank. Her fantastic EAR is the key to her success I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or B just by listening? An ear like that would give someone a mastery of the entire musical language!

It bothered me. Did Linda really have Perfect Pitch? I finally got up the nerve and point-blank asked Linda if the rumors were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied cheerfully.

Now I couldn't wait to make her eat her words...

My plan was ingeniously simple: I picked a moment when Linda least suspected it. Then I boldly challenged her to name tones for me—by ear

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain other classmates could not help her. I got everything just right so I could expose Linda's Perfect Pitch claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene.

With silent apprehension I selected a tone to play. (She'll never guess F#!)

I had barely touched the key.

"F#," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. Instantly she announced the correct pitch.

Frantically, I played more and more tones, here and there on the keyboard, but each time she knew the pitch—without effort. She was SO amazing—she could identify tones as easily as colors!

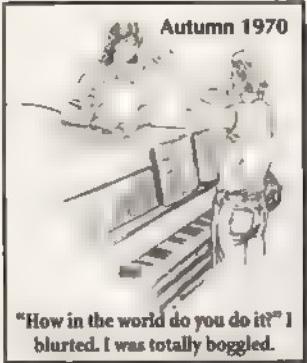
"Sing an Eb," I demanded, determined to mess her up.

Without hesitation she sang the proper pitch. I had her sing more tones (trying hard to make them increasingly difficult), but still she sang each one perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And to my great dismay, that was as much as I could get out of her!

The dazzle of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet from that moment on I knew that Perfect Pitch is real.



I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why doesn't everyone know musical tones by ear?

Then it dawned on me that most musicians can't tell C from C#, or A major from F major—like artists who brush painting after painting without ever knowing green from turquoise. It all seemed so odd and contradictory. I found myself even more mystified than before.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me so I could guess each pitch by ear. My many attempts were dismal failures.

So I tried playing the tones over and over in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. I simply could not recognize the pitches by ear.

After weeks in vain, I finally gave in. Linda's gift was indeed extraordinary. But for me, it was out of reach.

Then came the realization:

It was like a miracle. A turn of fate. Like finding the lost Holy Grail.

Once I had stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound

They had always been there. But this was the first time I had "let go"—and listened—to discover these subtle differences within the musical tones.

Soon I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a different pitch color sound—sort of like "hearing" red and blue!

The realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision their masterpieces—and identify tones, chords and keys just by ear—by tuning in to these subtle pitch colors within the tones.

It was almost childish—I felt that anyone could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

So I told my best friend Ann (a flutist) that she could have Perfect Pitch too. She laughed at me.

"You have to be born with Perfect Pitch," she asserted.

"You don't understand how Perfect Pitch works," I explained. "It's easy!"

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. Soon Ann had also acquired Perfect Pitch! We became instant school celebrities. Students tested us in great amazement. Everyone was awed by our virtuoso ears.

Back then I would not have dreamed I would later explain my discovery to college music professors. When I did, many of them laughed at me at first. You may have guessed it—they told me you had to be born with Perfect Pitch.

But once I revealed the secret to Perfect Pitch—and they heard for themselves—you'd be surprised how fast they'd change their tune!

As I continued with my own music studies, my Perfect Pitch allowed me to progress far faster than I ever thought possible. I even skipped over two required college courses. Perfect Pitch made everything much easier—performing, composing, arranging, sight-reading, transposing, improvising—and it skyrocketed my enjoyment as well. I learned that music is definitely a HEARING art.

And as for Linda?

...Oh yes—well, time found us at the end of our senior year of high school. I was nearly 18, and it was now my final chance to outdo her.

Our local university sponsored a high school music festival each spring. That last year, I scored an A+ in the most advanced performance category. Linda only got an A.

Sweet victory was mine at last!

TODAY, thousands of musicians and two university studies have confirmed the effectiveness of my Perfect Pitch method. Now I'd like to show YOU how to discover your own Perfect Pitch—whatever your age!

I hope you won't laugh as you picture yourself with various Perfect Pitch skills—like naming tones and chords by ear with laser-like precision! Of course, you might be surprised at how simple—and how very valuable—Perfect Pitch really is!

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ALBUM OF THE MONTH

ANGEL DUST

Faith No More • Slash/Reprise
PERFORMANCE: A crushing, muscular imposing synthesis; **HOT SPOTS:** "A Small Victory," "Midlife Crisis," "Jizzlobber"
BOTTOM LINE: The real thing and more impossible, can't be done, they'll fail miserably. They can't top the last one, and we're not talking *Batman*. But it says here Faith No More, the improbably successful Bay Area quintet, have outdone their unsettling 1989 album *The Real Thing*. This is a band with some serious mental and musical disorders, the most crippling of which is an awe-inspiring ability to make muscular rock out of disjointed, clashing ideas and styles. Locked in despairing, loony tune-ish metal grooves and entranced by Michael Patton's hilariously askew lyrics, *Angel Dust* melds rap, metal, funk, spaghetti westerns, good bad jokes and an unerring sense for the instrumentally surprising, a blend of Tom Waits, Frank Zappa, Black Sabbath, Ennio Morricone and Obituary. Guitarist Jim Martin's Seventies trash metal library is filled with huge power chords and time-warp effects, while bassist Billy Gould continues to be devilishly mesmerizing. Roddy Bottum's prominent keyboards cast a nightmarish pall over the proceedings making Patton's snide, confused mayhem more sinister. This is one serious mosh of music performed by skilled musicians who took a very wrong turn on life's highway. They've created a true musical monster in Faith No More and a horror of music that is pure, pleasurable torture.

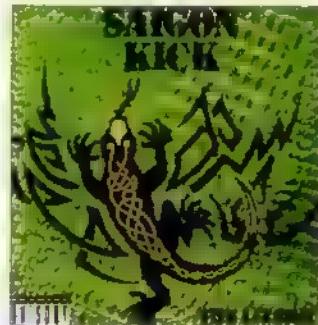
FIRST SET—AN EVENING WITH THE ALLMAN BROTHERS BAND

Epic

PERFORMANCE: Renewed; **HOT SPOTS:** "Blue Sky," "Melissa," "Dreams"; **BOTTOM LINE:** Still kings of the southern blues jam. All the talk about the emergence of new jamming bands like Bruce Hampton's Aquarium Rescue Unit, Blues Traveller and Phish gets put into perspective real fast if you listen to *First Set*, the Allman Brothers Band's first live album since 1971. *Revival* might be a better title for this 70-minute



session, because it recaptures the blazing-guitars performance style of the band's early Seventies glory years. Without repeating anything from the essential *Live at The Fillmore East* double album, the band manages to capture that era's spirit by reviving classics like "Blue Sky," "Melissa," "Dreams" and "Revival." The band's propulsive, churning blues style feels renewed while still evoking the past, especially on a loose, funky version of "Southbound." The key to the band's future is guitarist Warren Haynes, who repeatedly lays out long, flowing, jazz-inflected leads that are deep within the band's soul but seldom revive memories of Duane Allman that might haunt any second guitarist in the band. His solo on "Blue Sky" is a killer, recasting into something new a song long thought of as a Duane tune. Without attempting to one-up *Fillmore*, one of the greatest live rock records ever, the Allmans prove they can still burn hotter after more than 20 years than most any Phish or Aquarium Unit.



THE LIZARD

Saigon Kick • Atlantic/Third Stone
PERFORMANCE: Fractured, loud and subdued; **HOT SPOTS:** "Hostile Youth," "Peppermint Tribe," "Miss Jones"; **BOTTOM LINE:** Second album shows a musical schizophrenia

Saigon Kick likes to go both ways. The Florida quartet's sophomore album is packed with both high-powered neo-hardcore riffs and fluffy, Beatlesque vocal filigree. Its lyrics cover the deadly serious ("Hostile Youth," "Freedom") and the coyly romantic and sappy. They fancy

themselves a mix of British popsters, children of flower children and disenchanted thrashers, and more often than not band ringleader Jason Bieler's songwriting, production and guitar work make it happen. Torn between XTC, Extreme and Jane's Addiction, the band struggles to fashion a personal style on *The Lizard*, making the biggest impression when Bieler's power-riffing overcomes the Sixties psychedelia, becoming a mammoth buffer for Matt Kramer's choirboy choruses on the mod moshing of "Hostile Youth" and "Peppermint Tribe." Bieler's solos on those tunes reveal a stylish player mixing metal alloy speed with pop melodic grace, a fairly rare combination. Saigon Kick miss the mark when they get too cute on the slight ballad "Love Is On The Way," or the cumbersome riff dance of the title tune. The ambition and gumption to experiment with both power and pop make Saigon Kick right for those looking for something that rocks hard but has an unconventional edge.



DEHUMANIZER

Black Sabbath • Reprise
PERFORMANCE: Slow, heavy, crushing; **HOT SPOTS:** "Masters of Insanity," "I"; **BOTTOM LINE:** Still sounding like themselves in their forties

Dehumanizer reunites Black Sabbath—at least the early Eighties incarnation of *Mob Rules* infamy that featured lifelong Sabbathians Tony Iommi and Geezer Butler and part-timers Ronnie James Dio and Vinny Appice. They probably figured that with so many Sabbath imitators and progeny out there these days, from Soundgarden to Faith No More, the real thing might as well rear its demonic head and show the kids how it's done. Iommi and Butler's songs on *Dehumanizer* bear the classic Sabbath trademark: imponderably slow tempos, a crushing low-end sound, murky, strung-out instrumental sections and shrill lyrics damning most every aspect of modern life. Mr. Dio displays his fine-tuned vibrato with frothy gusto, especially on the yowling melody of "TV Crimes," while on "Sins of the Father"

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he sounds eerily like father Ozzy. Iommi continues to whip up mean, storming guitar breaks that don't always make melodic sense but do carry the current of terror and pain in his songs. Hey, the melodies of the comparatively fast "Time Machine" and melodramatic acoustic ballad "Too Late" are almost hummable. *Dehumanizer* may not match the best performances in the band's past, but it proves with wicked delight that the sun hasn't set on this Black Sabbath yet.



COUNTDOWN TO EXTINCTION

Megadeth • Capitol

PERFORMANCE: Charged-up and sharp tongued. **HOT SPOTS:** "Symphony of Destruction," "High Speed Dirt," "Foreclosure of a Dream." **BOTTOM LINE:** A high-paced, guitar-rich rebound

Dave Mustaine continues in his role as a

leading political commentator for the disenchanted metal generation on Megadeth's tightly-wound fifth album, *Countdown to Extinction*. With his band intact from 1990's *Rust In Peace*, Mustaine has been able to fine-tune his melody-drama thrash and the resulting songs and verbal swordplay are sharper and more powerful than on *Rust*. Drummer Nick Menza's jazz-based drumming lifts the proceedings to new seething heights while Mustaine combines his "lead" guitar with Marty Friedman's to create some of the most tightly-muscled riffing in rock. *Countdown to Extinction* may be the first Megadeth album by a *band* rather than Dave Mustaine, David Ellefson and whoever else was around. The whole Megadeth litany is here, from the slow monster growl of "Symphony of Destruction" to the characteristically wordy ballad "Foreclosure of a Dream" (with a guest appearance by George Bush) to the frantic, guitar-crazy "High Speed Dirt." In fact, the whole album is so full of spraying guitar breaks and locked'n'loaded two-gun riffing that you might start thinking Mustaine is actually getting comfortable with Friedman as his guitar partner. Watch your step, Marty!

INFLUENCE

Little Caesar • DGC

PERFORMANCE: In your face; **HOT SPOTS:**

"You're Mine," "Ballad of Johnny"; **BOTTOM LINE:** Earl Slick ups the ante.



Maybe Earl Slick, the drifting, much maligned studio guitar star, has finally found a home with the in-your-face rock'n'soul of Little Caesar. For this L.A. band's second album, Slick has replaced guitarist Apache, and *Influence* has an even more roughly rootsy guitar-ripe sound than its predecessor. Leader/singer Ron Young's vocals are snarly, aggressive and impassioned on the hard-rocking band-written songs about the travails of the working man's everyday life. The band's soul side has been turned down some, though: gone and missed are the old soul covers that helped spirit their debut. But when Slick and guitarist Loren Mollinare get their interlocking grind going and turn up some serious volume for their shared

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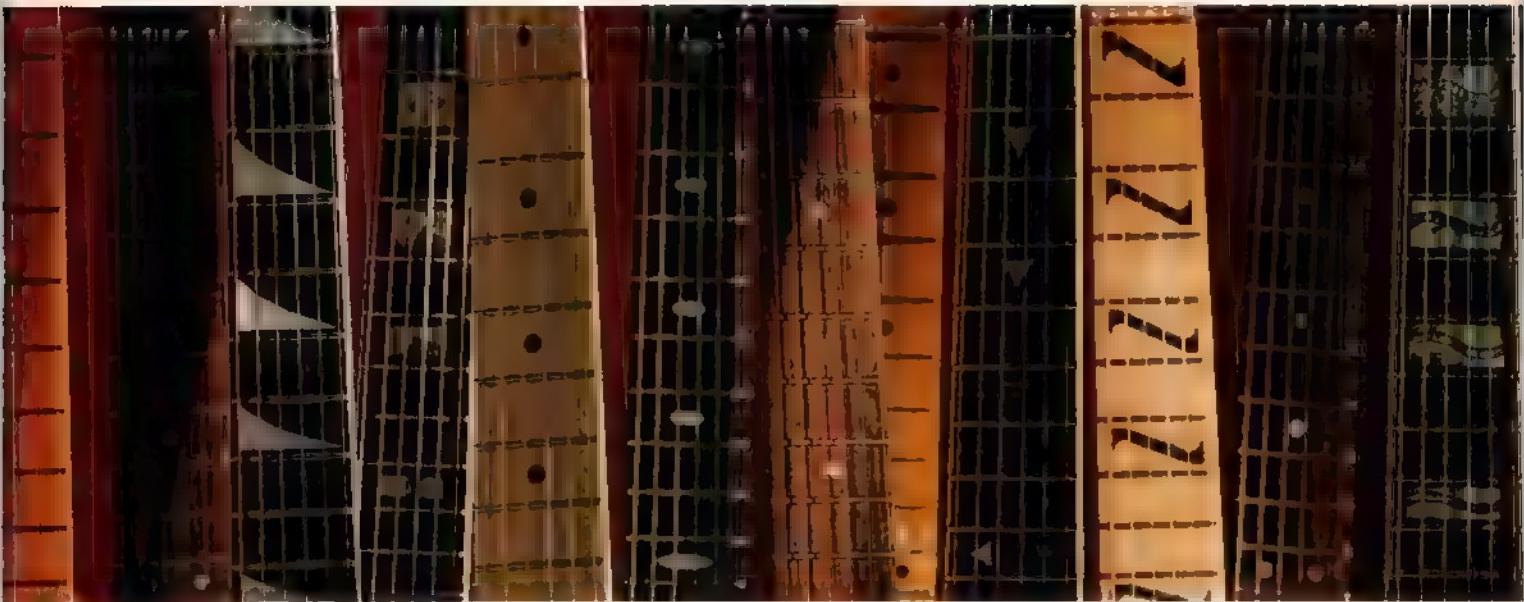
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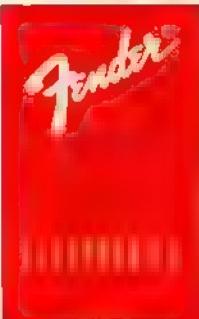
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bluesy "feel" solos, *Influence* rocks without holding back. Theirs is a streetview seen from the back of a motorcycle and a sound that melds touches of Aerosmith, the Black Crowes and Los Lobos. But Young is the star, and when he combines his effective, lyrical, tough-guy sentiments with Slick and Molinare's chiming guitars on the soulful rock of "Ballad of Johnny" and "Ridin' On," Little Caesar has the sound of a true storytelling American band in it for the music and the song.

MEANTIME

Helmet • Interscope

PERFORMANCE: Grating and grinding.
HOT SPOTS: "Give It," "Turned Out," "Role Model".
BOTTOM LINE: Intelligent urban metal core anger

New York City band Helmet is quintessential Lower East Side. Alternative to their very hard core, this harsh, raging quartet plays what's been dubbed "thinking man's metal," a compact two-guitar maul with roots that spread into both free jazz and thrash. The 10 songs on *Meantime* sometimes seem like mere guitar noise over drummer John Stanier's ferocious, forceful beat. But the gnashing guitars of leader/singer Page Hamilton and Peter Mengede develop sophisticated, unorthodox reverberations and overtones in their low-register, high-volume roar that bring to mind other New York outsiders like Sonic



Youth and Prong. Hamilton uses his vocals as a kind of barking solo instrument while questioning authority and modern lifestyles. He also takes reckless, noisy leads that add a free, chaotic element to the band's tense rocking, reflecting the influence of jazz musicians like John Coltrane. Only rarely do the band's songs approach the memorably tuneful, as on "Unsung" or the almost funky "Turned Out." It's a sound and rhythm thing, albeit very finely tuned and executed, making some hardcore bands seem operatic in comparison. Few bands make such serious and fierce noise.

COPPER BLUE

Sugar • Ryko

PERFORMANCE: Gloriously cloudy.
HOT SPOTS: "A Good Idea," "Changes," "Shck."
BOTTOM LINE: Exultant return of Husker Du's swarming guitarist

Bob Mould was the guitar force behind the fuzztoned storm of early Eighties power trio Husker Du, but when that band broke up in 1987, Mould seemed to go into musical depression. Two solo albums that followed were bleak commercial misfires, and his unique "swarm of bees" guitar sound seemingly became a hardcore memory—until *Copper Blue*, that is. Sugar is Mould's new power trio, combining a New York drummer and Athens, Georgia bass player with Mould's transplanted



Midwestern ethic and honest introspection to make a cascading falls of guitar rock that's actually good-humored. Mould retains his earlier punk spirit, cranking his guitar louder than ever while mixing in pop melodies and chiming hooks that emerge gloriously from Sugar's cloudy commotion. Mould's never sounded more jubilant than on "The Act We Act" and

Hit Bottom.

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Greg Christian (Testament)

John Aldredge (The Scarecrow)

 This is a full-page advertisement for SWR Engineering. The top half features a large, stylized graphic of the word "SWR" in a jagged, flame-like font. Below this, there are two black and white photographs. On the left, Greg Christian from Testament is shown wearing a dark jacket and looking towards the camera. On the right, John Aldredge from The Scarecrow is shown from the chest up, looking slightly away. The bottom of the ad contains the company address and phone number, along with the names of the two artists mentioned above their respective photos.



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BACK TRACKS

BECK BOGERT & APPICE

Jeff Beck, Tim Bogert & Carmine Appice • Epic

Through the 30 years of Jeff Beck's career, the period most maligned by critics, fans and even the guitarist himself was his two-year stint in Beck Bogert & Appice. From July of 1972 to April of 1974, Beck joined forces with the former bassist and drummer of the notably ham-handed Vanilla Fudge and Cactus. As Beck noted in the *Beckology* boxed set, the band played "miraculous 100mph boogie stuff—when it worked." But, not one to mince words, Beck had less than kind words for Bogert and Appice: "They overplayed everything." BB&A were known for extremely loud live shows filled with bombastic instrumental jams and left behind one self-titled album notable for its feast of Beck guitar tones and effects, several songs that have entered the library of Beck classics and some of the worst singing (from Appice) ever recorded.

BB&A was sandwiched between Beck bands that included imposing keyboard



players—Max Middleton before and Jan Hammer after—and became a vehicle for Beck to roam unimpeded and get his guitar rocks off. On *Beck Bogert & Appice*, as in concert, his playing could be chilling when the band worked. The band's animalistic version of Stevie Wonder's "Superstition," written specifically for Beck, is a prime example of the guitarist's sonic-terrorist approach, full of surreal bashing Strat noises. "Black Cat Moan" features fierce, grinding slide guitar, while the ballad "Oh To Love You" contains one of Beck's coolest, laidback jazzy solos to that time. Elsewhere he rides a funky wah-wah groove, tosses off the boogie thing on "Livin' Alone" and even takes jabs at Cream and the Who on the crashing "Lady." In retrospect, *Beck Bogert & Appice* proves to be an impressive display of heroic guitar under less than ideal band and song conditions, evidence again of Beck's storied abilities.

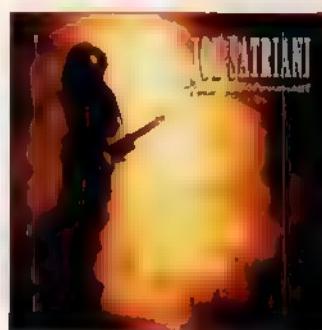
"Changes," where he's buffeted by his own roiling chords while beating out a cathartic one-note solo. Sugar even manages to create an impressively massive sound on several acoustic tunes like "If I Can't Change Your Mind," where Mould's affection for the Byrds comes through. Sugar isn't Husker Du, but it does mark the triumphant return of one of alternative rock's most distinctive guitarists.

THE EXTREMIST

Joe Satriani • Relativity

PERFORMANCE: Dazzling as always. HOT SPOTS: "Why" • "Motorcycle Driver"

'Rubina's Blue Sky Happiness' • BOTTOM LINE: Return to all instrumentals is mixed bag o' Satriani shredding



Three years after *Flying In A Blue Dream*'s foray into vocals, Joe Satriani has returned to paralyze us again with a 10-song, all-instrumental album, *The Extremist*. Bringing in veteran Andy Johns to co-produce and teaming himself with rhythm brothers Matt and Gregg Bissonette on bass and drums, Satriani went for a more compact and live studio sound. Unfortunately, Matt and Gregg aren't rock's most inventive players, though on cuts like "Motorcycle Driver," "Friends" and "Summer Song," they create a huge, powerfully cranking bottom for the guitarist's melodic wham'n'tappy soaring. On those cuts, Satriani is at his shredding finest. But the static rhythms of the title cut and ballad "Cryin'" (a songwriting Achilles heel that continues to plague Satriani) tend to blunt the impact of his distinct, inventive playing. Get this man a band that matches his own talents and watch out! Once he's past the burden of "Cryin,'" the requisite nod to the success brought by "Always With Me, Always With You," *The Extremist* takes off, beginning with the folksy mandolin colorings on "Rubina's Blue Sky Happiness." Satriani continues to experiment in new stylistic directions, doing a romantic blues thing on "New Blues" and finding and destroying a huge funk groove on the album's best cut, "Why." Of course, what passes for marginal Satriani is too hot for most guitarists to even touch, and *The Extremist* is an ever-dazzling if bumpy musical adventure. □

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GUITAR IN THE '90s

Continued from page 143

arpeggio (C,E,G), and the second outlining a G minor arpeggio (G,B,D), illustrating that his neo-classical chops are firmly intact. Starting at 3:50, Marty incorporates chromatics beautifully into the line, ending with F# Pentatonic minor [See Staff 4].

Speaking of chromatic wonderment, "Ashes..." features a real "Flight Of The Bumblebee" phrase at :23, moving into an oddly figured, Metallica-like rhythm part. There's a lot to chew on in this over six-minute group composition, in which the intense tightness of the band is clearly evident. At 2:40, a rhythm part is introduced, subsequently used behind Marty's solo, which is based on the same rhythm as the opening figure to Led Zeppelin's classic, "The Immigrant Song." At 3:19, Marty plays a very Ritchie Blackmore-like lick, reminiscent of a phrase from Deep Purple's "Lazy" (*Machine Head*). The first part of the lick is based on E Aeolian (E,F#,G,A,B,C,D), moving to an E major triad (E,G,B) at 3:21, followed by an E diminished triad (E,G,B-) used as a connecting piece to get to F Phrygian dominant (F#,G,A-,B,C,D,E). This burning solo ends with a descending E Blues scale lick [See Staff 5].

There are many other great moments on this record, compositionally and arrangement-wise, not to mention that Mustaine does some of the best soloing of his career on *Countdown*.... Those elements will be discussed in a future episode. ☐

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Photo by Mark Weiss



Beginning this month, GUITAR takes you further behind the scenes with feature photos of noted players and their stage, studio and home equipment. Here, Skid Row's Scotti Hill and his touring rack are pictured in a rare quiet moment.

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